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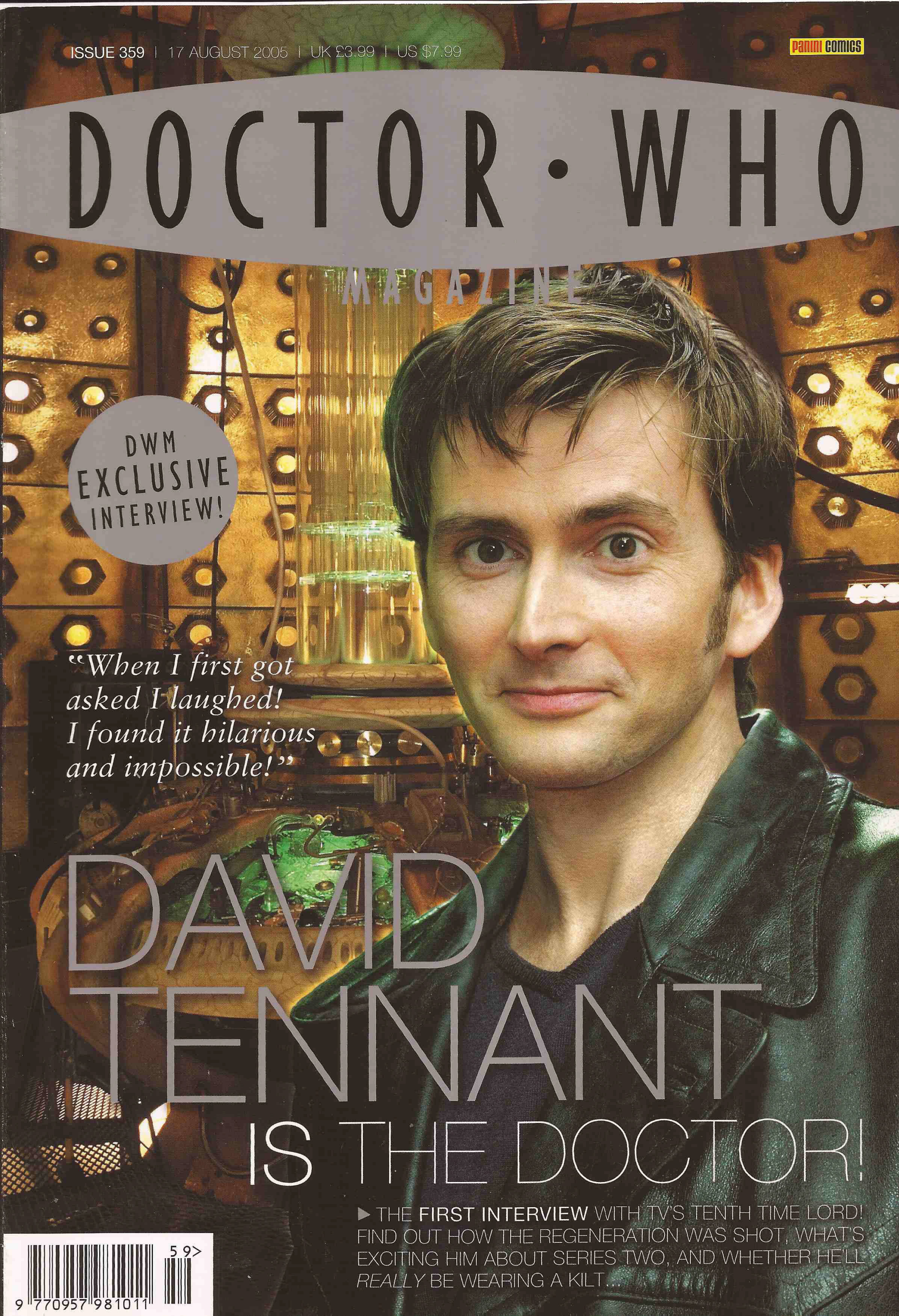
DOCTOR · WHO

MAGAZINE



DWM EXCLUSIVE INTERVIEW!

"When I first got asked I laughed! I found it hilarious and impossible!"

DAVID TENNANT IS THE DOCTOR!

▶ THE **FIRST INTERVIEW** WITH TV'S TENTH TIME LORD! FIND OUT HOW THE REGENERATION WAS SHOT, WHAT'S EXCITING HIM ABOUT SERIES TWO, AND WHETHER HE'LL *REALLY* BE WEARING A KILT...

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DWM359 PULL TO OPEN...

EDITOR'S LETTER

HOORAY! THE TENTH DOCTOR MAKES THE cover of **DWM**! History is made! Break out the Dalek-shaped chocolate Christmas Tree decorations and play the 1980 *Doctor Who* theme single at full blast! Only... erm, five months to wait. Yes. Um...

It's funny, isn't it, how spoiled we get, and how quickly? We've waited approximately *forever* for the return of *Doctor Who*, and now we're being faced with a gap of – what is it now? – 150 days or so until we get to see David Tennant take control of the TARDIS. And it feels like eternity!

Ah well, never mind. Chin up. Here we are, in a position no *Doctor Who* fan has ever had the luxury of being in before – we have a guarantee, from the Controller of BBC Drama commissioning no less, of new episodes for at least the next *two years!* Yes, two years! It's a promise! No renewal worries, no crossing our fingers as the ratings arrive. We, ladies and gentlemen, are *blessed*.

But yes, we know, the waiting is still hell on toast, so at least you've got faithful old **DWM** to whet your appetites for the rest of 2005. And we haven't been slouching around since *The Parting of the Ways*, oh no. We dried our eyes, stiffened our upper lips and went out and got the first interview with the new Doctor. Yes, the first one. Anywhere. And you can read it on page 12. Go on, go and look!

And not only that, but we've bribed Russell T Davies with crab ravioli to give us the full lowdown on Series One, and twisted the arm of top telly writer Rob Shearman to pen our new comic strip.

And with this sort of marvellousness every four weeks, the months'll just fly by!

Won't they? *Won't* they? Please...? Clay

EDITOR CLAYTON HICKMAN
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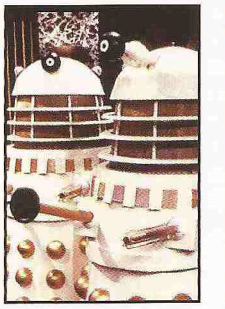
THE TARDIS HAS A NEW TENNANT...

12 ... and **DWM** has the first interview with him! Tenth Doctor **David Tennant** tells us about winning his dream role, donning that famous leather jacket and being compared unfavourably to a weasel. The cheek!

21 COMIC STRIP: *THE CRUEL SEA*

The start of a new four-part adventure for the Ninth Doctor and Rose, from the pen of *Dalek* author **Robert Shearman**. *Part One*: All is not well on the red seas of Mars, which is a shame given that the Doctor fancies a holiday...

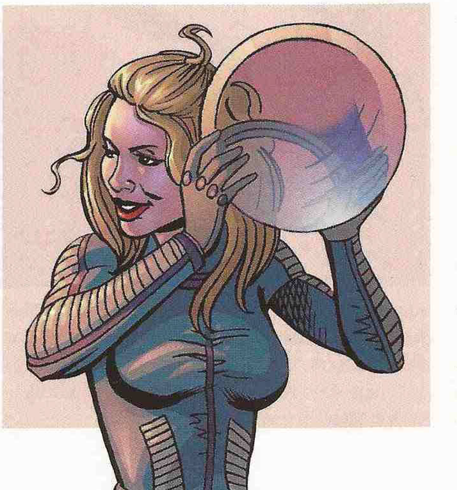


30 INTERVIEW: RUSSELL T DAVIES

In the first part of an in-depth interview with *Doctor Who*'s head writer and executive producer we discuss vertical regenerations, casting two Doctors and Tyler family matters!

38 INTERVIEW: LUCINDA WRIGHT

As she departs the series, DWM catches up with *Doctor Who*'s talented costume designer to find out what it takes to dress a Time Lord for the twenty-first century!



44 THE FACT OF FICTION

We take an-depth look back at the classic 1985 serial **Revelation of the Daleks** – out on DVD this month.

66 PRODUCTION NOTES

Russell T Davies tells us the history of the Bad Wolf...

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GALLIFREY GUARDIAN

ALL THE LATEST NEWS FROM THE WORLDS OF **DOCTOR WHO**...

DOCTOR WHO'S FUTURE ASSURED UNTIL 2007 (AND BILLIE'S BACK FOR ALL OF THE NEXT SERIES TOO)!

MORE, MORE, MORE!

ON WEDNESDAY 15 JUNE, AT THE BAFTA screening of *The Parting of the Ways*, Jane Tranter, the Controller of BBC Drama Commissioning, confirmed that following *Doctor Who*'s phenomenal success on BBC One over the past three months, the show would not only be returning for a 13-episode series in 2006, but also for a further 13-episode run for 2007. On top of this, a second Christmas Special will also be produced for Christmas 2006, in addition to the Special already in production for this coming Christmas. The news means that, in total, at least another 28 episodes of *Doctor Who* will be produced and broadcast on BBC One over the next couple of years. This early re-commission is highly unusual for a BBC series, and is further proof of the high esteem in which the corporation holds *Doctor Who*.

Producer Phil Collinson tells us, "The decision had only been made by BBC One that morning, so the whole production team was very excited. The funny thing is that in all the hurry – because we had script meetings and interviews that day, before we had to rush off to BAFTA – Jane and Julie [Gardner, executive producer] had forgotten to tell Russell [T Davies, executive producer] and I about the second Christmas Special. We didn't know until it was announced from the stage! It was a bit of a shock, but actually, the best surprise we could have had. And it's a boost of energy and confidence for everyone at BBC Wales."

Russell T Davies adds, "This commission is a great act of faith, and now we can plan ahead to Series Three. I've already taken a scene out of this year's first episode. Julie asked me where it had gone, and I told her, 'Now we can play that later on!' And for those of you cynical enough to wonder if the Doctor might regenerate every year, then let me put your minds at rest – David Tennant will be the Doctor in Series Three as well!"

MEANWHILE, DESPITE RECENT RUMOURS to the contrary, the BBC Production Office is pleased to announce that Billie Piper [left] will be appearing in all 14 episodes of Series Two – including this year's Christmas Special.

Phil Collinson tells us, "We're absolutely delighted, because Billie has proven to be such a meteoric star in the first series of *Doctor Who*. We've been talking to her ever since filming finished, and Russell's been simultaneously working on stories, and now we've all got exactly what we wanted. The adventures of the Doctor and Rose Tyler will be continuing – and Billie knows that we've got plenty of shocks and surprises in store!"

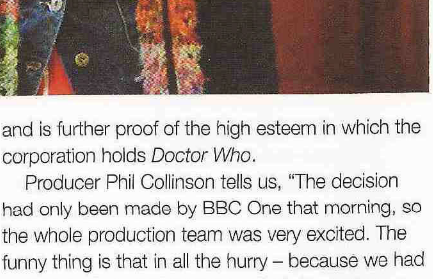
Russell T Davies adds, "A new Doctor should cast a whole new light on Rose. And also, it's great fun now to look at Series One and work out what Rose *hasn't* been through – cos trust me, she'll go through it now! All 14 episodes are now following the exact path I mapped out late last year, and I can't wait to see them on screen."

Russell T Davies also confirmed at the BAFTA screening that there will be a second 13-part series of the BBC Three documentary series *Doctor Who Confidential*, following the excellent viewing figures for the first series. We hope to have more news about the content of the next series next issue.

BBC CONFIRMS TALKS WITH EX-COMPANION ELISABETH SLADEN

WILL SARAH RETURN?

A NUMBER OF INTRIGUING RUMOURS about the new series have been circulating recently. *The Sun* newspaper recently reported that the characters of Sarah Jane Smith and K9 may be making a guest appearance in the series. Sarah Jane, played by Elisabeth Sladen, appeared in 80 episodes of *Doctor Who* between 1973 and 1976, and later reappeared in the 1981 spin-off *K9 and Company* and the 20th anniversary special *The Five Doctors*. Sladen has also reprised the role of Sarah for a number of other independently-produced spin-offs over the years, including a five-part audio series produced by Big Finish.



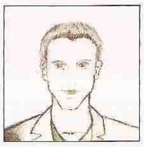
The BBC has confirmed to us that "Talks are currently underway with actress Elisabeth Sladen to revive the iconic character Sarah Jane Smith; remembered by a whole generation of *Doctor Who* fans as the assistant to both Jon Pertwee and Tom Baker. We cannot comment any further at this point with regards to K9." We hope to have an update on the situation very shortly.

Meanwhile, though Episode 11 is the only episode of Series Two still not to have been officially allocated to a writer, the BBC has revealed that it is in talks with a very well-known face: "We are currently talking to Stephen Fry [above] with regards to writing an episode for Series Two. However, we are not talking to Stephen about appearing in the series." Fry, of course, already has *Doctor Who* connections, having guest starred as the Minister of Chance in the 2001 BBCi internet drama, *Death Comes to Time*.

Keep reading **DWM** for developments on this exciting news...

▶ p12
The Tenth Doctor, **David Tennant**, on taking to the TARDIS...

▶ p30
Russell T Davies explains how he brought the Doctor back...


▶ p38
Costume designer **Lucinda Wright** shows us her sketches...

CAVES OF ANDROZANI DIRECTOR RETURNS FOR FOUR NEW EPISODES...

GOLDEN GRAEME'S BACK!

IT HAS BEEN CONFIRMED THAT BLOCK THREE of the new series will be directed by **Graeme Harper** [pictured right in 2001] who returns to *Doctor Who* after 20 years. Harper directed the popular stories *The Caves of Androzani* [1984] and *Revelation of the Daleks* [1985], but first worked on the series as an assistant floor manager way back in 1971 for *Colony in Space*. Graeme also worked in this capacity on the serials *Planet of the Daleks* [1973] and *Planet of the Spiders* [1974], and as a production assistant for 1976's *The Seeds of Doom* and 1981's *Warriors' Gate*. After his two stints in the director's chair, Graeme went on to direct dozens of other series including *The Bill*, *EastEnders*, *Star Cops*, *The House of Eliott*, *Heartbeat*, *Grange Hill*, *The Royal* and *Steel City Blues*.

Photo © Tom Spilsbury

DWM spoke to Graeme about revisiting the series that gave him his first directing job... "I'm absolutely thrilled to be returning to *Doctor Who* – after all these years, who'd have thought? And to be in the company of such terrific directors is very flattering indeed.

"I've been watching the new series avidly on BBC One, and I honestly think that all of the episodes have been absolutely brilliant. They've brought it right up to date, and into the twenty-first century, and Russell T Davies, Phil Collinson and the rest of the production team have done a fantastic job in resurrecting it. Some of the things they've been able to achieve, like the London Blitz, have just been incredible! The episodes really look like feature films, so I've got a lot to live up to. But I hope I can also bring something good to it!"

Phil Collinson tells us, "From the moment I first met Graeme – in Shepherd's Bush, for lunch, if you're interested! – I knew we were both talking the same language. Obviously, I've admired his previous work on *Doctor Who*, and on many TV series since. It was so enlightening, to talk to a director who's so aware of all the production pitfalls and hurdles – and yet who knows, instinctively, that despite all the technicalities, a good story lies at the heart of every episode. I couldn't wait to sign him up, and I'm delighted that he's so happy to come to Cardiff. This will be our biggest Production Block yet – Graeme will be handling four episodes, which include Tom MacRae's two-part story. It's a big, bold, ambitious block, and Graeme's got the talent and imagination to pull it off!"

Graeme (left) on set for *Warriors' Gate* in 1980.

Russell T Davies adds, "I've worked with Graeme twice before, and damn it all, I can't escape him! He only got this job because he's still got the photos. But the man is a miracle, who can handle any and every form of television. We first met on a late 1980s Children's BBC Saturday morning show called *On the Waterfront* – Graeme replaced the original director at the last minute, as a favour to the producer, and was thrown into directing a live performance by Hazell Dean with about two hours' notice. Oh, those who were there remember that day, like survivors of a war. I think Graeme had never directed a live singer before, but by the time he'd finished, the whole studio was dancing! Great times. We were all a good deal younger, and a good deal madder, and it was a hell of an experience.

"A few years later, we met again on The Worst Sitcom Ever Made. It was called *The House of Windsor*. Oh, terrible days. This time, we were like the survivors of a plane crash who eat the other passengers. And unlike the audience, we laughed our way through it! I wasn't remotely involved with the show, until all the writers were sacked or walked out, and I happened to be in the next office down and got drafted in. 'Can you write a sitcom in five days?' I did. And it showed. Then I had to write three more episodes! Oh, it was shameful. And throughout it all, Graeme was a star. Believe me, egos and tempers were flying across Granada behind that scenes as that show stumbled on, and Graeme remained utterly calm and lovely throughout the whole process, and he even managed to make a very bad show look good. And he assembled a magnificent cast. I knew then that he was capable of anything, and that, quite apart from his wonderful directorial skills, he's a truly kind, good-hearted man. He got in touch with me as soon as the new *Doctor Who* was announced, and he's so busy that we've been juggling dates ever since. But here he is, at last! I'm so happy, we couldn't be working with a nicer, more clever man. I know that Graeme inspires his whole team to new heights, and I can't wait to see what he comes up with."

As Phil Collinson notes above, Block Three will consist of the two-part story that makes up Episodes 5 and 6, plus another two episodes to be confirmed. As confirmed last issue, Block One, directed by James Hawes, will comprise *The Christmas Invasion*, plus Episodes 1 and 3. Block Two, directed by Euros Lyn will consist of Episodes 2 and 4. The current episode running order can be seen on the sidebar to the right, but – as ever – is subject to change.

DOCTOR · WHO 2006 SERIES

CAST

Doctor Who	DAVID TENNANT
Rose Tyler	BILLIE PIPER
Jackie Tyler	CAMILLE CODURI
Mickey Smith	NOEL CLARKE

CREDITS

Executive Producers	JULIE GARDNER RUSSELL T DAVIES
Producer	PHIL COLLINSON
Directors	JAMES HAWES (Block One) EUROS LYN (Block Two) GRAEME HARPER (Block Three)
Script Editors	HELEN RAYNOR SIMON WINSTONE
Visual Effects	MILLTV
Special Make-Up and Prosthetics	NEILL GORTON
Costume Designer	LOUISE PAGE
Make-Up	SHEELAGH WELLS

EPISODES

Special: The Christmas Invasion by Russell T Davies

Episode 1 by Russell T Davies

Episode 2: Tooth and Claw by Russell T Davies

Episode 3: School Reunion by Toby Whithouse

Episode 4 by Steven Moffat

Episode 5 by Tom MacRae

Episode 6 by Tom MacRae

Episode 7 by Mark Gatiss

Episode 8: The Satan Pit by Matt Jones

Episode 9 by Matt Jones

Episode 10 by Russell T Davies

Episode 11 by TBA

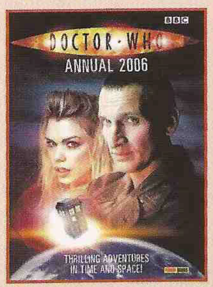
Episode 12: Army of Ghosts by Russell T Davies

Episode 13 by Russell T Davies

Doctor Who is a BBC Wales production for BBC One. Christmas Special for broadcast December 2005, plus 13x45-minute episodes for broadcast on Saturdays in 2006. Broadcast order and titles are subject to change.

OTHER NEWS

▼ ANNUAL EVENT!



The *Doctor Who Annual 2006*, is set to be published by Panini Books in August. The Annual contains four text stories; *Doctor vs Doctor* by Gareth Roberts, *The Masks of Makassar* by Paul Cornell, *Pitter-Patter* by Robert Shearman and *What I Did On My Christmas Holidays by Sally Sparrow* by Steven Moffat. There's also a brand new comic strip, *Mr Nobody*, by Scott Gray, John Ross and James Offredi, puzzles from Gareth Roberts and Justin Richards, and a *Who's Who?* from Philip MacDonald. There are also two very special features, *Meet the Doctor* and *Meet Rose* written by Russell T Davies, and a behind-the-scenes report on the series from Benjamin Cook. The Annual also contains a full-colour frontispiece illustration of the Ninth Doctor and Rose, hand-painted by legendary *Doctor Who* artist Alister Pearson, as well as artwork from Martin Geraghty, Ben Morris, Andy Walker and Daryl Joyce. Look out for the Annual at your local bookshop, or specialist retailer priced £6.99.

WATCH IT ALL OVER AGAIN!

All 13 of Christopher Eccleston's *Doctor Who* episodes are currently being repeated by BBC Three on Sunday evenings at 7pm, followed by a 15-minute cut-down version of *Doctor Who Confidential* at 7.45. *Rose* kicked off the run on 17 July, which should conclude on Sunday 9 October with *The Parting of the Ways*.

VOTE FOR THE DOCTOR!

NTA
NATIONAL TELEVISION AWARDS

Voting for ITV's The National Television Awards is now underway, with *Doctor Who* nominated in three categories. The series itself is up for the Best Drama gong, while Christopher Eccleston and Billie Piper are nominated for Best Actor and Best Actress respectively. Voting closes on Friday 29 July, but if you're quick you can still register your vote at *www.itv.com/page.asp?partid=3843* or you can text in your votes to 83010. To vote by text for *Doctor Who* in all three categories, send NTA ACS 12 ACT 12 DRA 10 making sure you leave spaces in the right places. Text messages cost 25p plus your normal message costs. Alternatively you can vote by phone by calling 0901 8888 007. Calls cost 25p per minute, and the average call lasts four minutes, so make sure you get the bill-payer's permission before phoning. And let's keep our fingers crossed for some well-deserved awards in October!

DVD SUCCESS

The first two DVD volumes of the new series have been flying off the shelves over the past couple of months. Volume 1, containing *Rose*, *The End of the World* and *The Unquiet Dead* entered the UK's official DVD Top 50 at Number 8 on Sunday 22 ▶

NEW NAMES FOR COSTUME AND MAKE UP REVEALED...

NEW ARRIVALS

THE *DOCTOR WHO* PRODUCTION OFFICE HAS announced the new design teams who will be taking over in the Wardrobe and Make Up departments.

Following the departure of Lucinda Wright (who is interviewed this issue on page 38), the new costume designer is **Louise Page**. Louise has previously worked on TV shows such as *The Strangerers* [2000] and *Rockface* [2002] and the movies *Beautiful People* [1999] and *The Wedding Date* [2005].

Louise tells **DWM**, "I'm very excited about designing the costumes for the second series of *Doctor Who*. I loved watching *Doctor Who* when I was young and was very interested to see what the new series was going to be like. I wasn't disappointed; I thought it was fabulous! I was thrilled to be asked to do the series as it is a costume designer's dream. It was certainly mine when I was 10! The series is so varied that to have the opportunity to work on past, present and future, all on one job is terrific. I also have the added bonus of designing a costume for the new Doctor, which will be a challenge, as I'm sure everybody will have their opinions and expectations!"

Meanwhile, the new Make Up designer for the series is **Sheelagh Wells** [pictured left with *Blake's 7* star Gareth Thomas]. Sheelagh, of course, is no stranger to *Doctor Who*, having previously worked on the series for 1983's *Mawdryn Undead*. Sheelagh worked at the BBC for almost two decades during the 1970s and 80s, before going freelance in recent years. While she was at the BBC she was also the Make Up designer for *Blake's 7*, a series she even co-wrote a book on – *Blake's 7: The Inside Story* – with her husband, author and former **DWM** columnist Joe Nazzaro.

Sheelagh's other Make Up credits include *Neverwhere* [1996], *The Strangerers* [2000], and the 1993 BBV *Doctor Who* spin-off video *The Airzone Solution*.

Sheelagh's memorable *Mawdryn Undead* make-ups.

EXTRA MATERIAL FOR NOVEMBER'S DVD BOX SET REVEALED...

BOX OF DELIGHTS

BBC DVD HAS GIVEN DWM MOR DETAILS OF the extras being prepared for the forthcoming 'Complete First Series' DVD Box Set, to be released on 21 November priced £69.99.

Every one of the 13 episodes will include a commentary track, some of which will feature executive producers Russell T Davies and Julie Gardner and producer Phil Collinson. The third episode, *The Unquiet Dead*, features a commentary from writer Mark Gatiss, actor Simon Callow (Charles Dickens) and director Euros Lyn [all pictured right].

Other special features include Russell T Davies' video diary of the first week of filming, 'BillieCam' (Billie Piper's own camcorder footage of life on set), and various episode-specific featurettes. These will be *Deconstructing Big Ben*; *Destroying the Lair*; *Blitzing London*; *Designing Doctor Who*; and *Building the Emperor Dalek*.

The fifth disc in the set will include an exclusive-to-DVD episode of *Doctor Who Confidential*, which will include a sneak preview of Series Two, plus highlights of the *Confidential* episodes broadcast on BBC Three. More extras news soon.

The next 'classic' *Doctor Who* release will be 1965's *The Web Planet* in September, and photos from the commentary session can be seen to the left. Pictured from the left are moderator Gary Russell, producer Verity Lambert, actor Martin Jarvis (Hillio), actor William Russell (Ian Chesterton) and director Richard Martin.

BEYOND THE TARDIS

Dominic May tells us what **Doctor Who**'s movers and shakers have been up to away from the series...

TENNANT'S SECRET SMILE

David Tennant won Best Male Performance for Jimmy Porter in *Look Back In Anger* during the 2004/5 Critics Awards for Theatre in Scotland on 5 June. He said, "I'm supremely chuffed to win this award. It's a part I've wanted to play for such a long time. Theatre work is part of what I do and I don't see it as something you leave behind." BBC One's *Blackpool*, in which he played DI Peter Carlisle, won the grand prize Rockie at the Banff World Television Festival in Canada on 13 June as well as being named Best Mini Series – the drama comes to DVD on 1 August. Tennant is Brendan Block in upcoming two-part ITV1 drama *Secret Smile*, an adaptation of Nicci French's bestselling novel. Tennant says, "Brendan is a very complicated character. It's a fantastic challenge... I look forward to indulging my dark side for a while." Radio 4's six-part adaptation of *Dixon of Dock Green*, in which he is PC Andy Crawford, completes on 20 July.

ECCLESTON'S DOUBLE LIFE

Christopher Eccleston will star in *Double Life*, written and directed by *Doctor Who* director **Joe Ahearne** [above with Eccleston on *Boom Town*], in Hungary later in the year, playing a man who believes he is in love with twin sisters. Budgeted at £3.5 million, the film is described as a "high concept sci-fi genre piece." Earlier press reports of his appearing in *The Da Vinci Code* were false. Eccleston was the voice of the recent advert for Global Fund, which raises cash to fight diseases such as Aids, Tuberculosis and Malaria. He was active in the abortive attempt to prevent Malcolm Glazer's takeover of Manchester United FC, donating £10,000 to supporters group Shareholders United. He spoke about his opposition on Radio 5 Live's Eamonn Holmes show on 11 June. The following day Eccleston featured on BBC Two's *Top Gear* driving a Liana automatic in a lap time of 1 minute 52.4 seconds.

CHARMING – ANOTHER CAPTAIN JACK!

John Barrowman [above right] switches Captain Jack roles to play Captain Jack Ross in *A Few Good Men* opposite Rob Lowe and Suranne Jones at London's Theatre Royal, Haymarket from 18 August (tickets via 0870 901 3356). It runs until 17 December, but Barrowman will leave to play Prince Charming opposite *The Empty Child/The Doctor Dances*' **Richard Wilson**'s Baron Hardup in *Cinderella* at the Wimbledon Theatre from 9 December to 15 January. Further to **DWM** 356, in *The Producers: The Movie Musical*, he is the Lead Tenor Stormtrooper, fronting the showstopper *Springtime for Hitler*. For the part he dyed his hair Aryan blond and told *The Stage*, "The whole movie kind of culminates with me. And believe me blondes do have more fun, If Billie Piper won't tell you that, I will..." The film is released on 23 December in the US and January 2006 in the UK. Barrowman has been busy in cabaret with a week at Knightsbridge's Pizza on the Park (plus Aalst, Belgium) and he also played Tony from *West Side Story* in *A Tribute to Leonard Bernstein* in Munich on 2 July. He completed the Walk for Life on behalf of Crusaid on 19 June and sung in Radio 2's *Friday Night Is Music Night* on 24 June. **Billie Piper**, assisted by boyfriend Amadu Sowe, moved house on 1 June – but she still lives only a stone's throw away from estranged husband Chris Evans.

LEAGUE ON TOUR

Mark Gatiss will be seen live on *The League of Gentlemen Are Behind You* tour from October to December. He plays Gold in Big Finish's *Sapphire and Steel* audio *The Passenger*, and production is underway on 12-part BBC Three autumn series *Funland*, in which he plays bizarre and haughty repressed taxidermist Ambrose Chapfel. **Toby Whithouse**'s Channel 4 series *No Angels*, featuring Lynda with a 'y' **Jo Joyner** as Beth, has been commissioned for a third run. *Bad Wolf*'s **Jenna Russell** is wowing audiences as Sarah Brown in *Guys and Dolls* at London's Piccadilly Theatre and can be seen as Deborah Gilder in BBC One's *Born and Bred* until 3 August opposite **Richard Wilson**'s Dr Donald Newman. **Graeme Harper** featured in *Broadcast* (3 June) discussing the lot of a freelance director.

LITTLE BRITAIN SNAGS SECOND BAKER

BBC Three's *Little Britain* has secured an appearance by **Colin Baker**, who told **DWM**, "Yes I am doing a cameo in *Little Britain*, which I will be recording in June – looking forward to it. I cannot divulge more at the moment as I suspect it would spoil the surprise somewhat." **Tom Baker** is back filming in Kingussie reprising Donald Ulysses MacDonald for the seventh and final series of BBC One's *Monarch of the Glen*. **Peter Davison** is shooting a second series of ITV1's *Distant Shores*. **Frazer Hines** plays John Smith in *Caught in the Net* at the Mill, Sonning until 30 July (Box Office 0118 969 8000). Animated Doctor **Richard E Grant** will tour in Simon Gray's *Otherwise Engaged*, playing publisher Simon Hench, from 21 September prior to arriving at London's Criterion Theatre on 24 October.

OBITUARY

Geoffrey Toone [left], the Thal leader Temmosus in the film *Dr Who and the Daleks* and high priest Hepesh in *The Curse of Peladon*, died on 1 June aged 94. **Ed Bishop**, General Flint in *Doctor Who Unbound* audio *Full Fathom Five*, died on 8 June aged 72.

◀ May. The disc subsequently dropped to Number 30, then Number 46, before exiting the chart altogether. The DVD was back a week later, though, coinciding with the release of Volume 2, re-entering the Top 50 at Number 18. The next two weeks saw the disc chart at Number 21 and Number 41.

Volume 2, containing *Aliens of London*, *World War Three* and *Dalek* sold even faster, débuting at Number 5 on Sunday 19 June, before dropping modestly to Number 10 and Number 24 over the next fortnight.

These sales are particularly good for BBC DVD – the releases of 'classic' *Doctor Who* stories rarely dent the Top 50 at all, even on their first week on release, while the bulk of the Top 50 chart tends to consist of feature films, rather than TV releases.

A SHORT TRIP TO CHRISTMAS

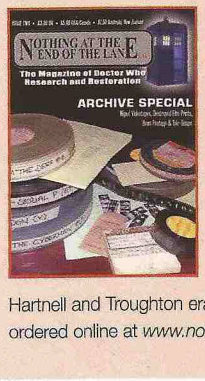
Big Finish has announced the writing line-up for *Short Trips: The History of Christmas*, December's *Doctor Who* short-story collection. Edited by Simon Guerrier, the book will include *The Anchorite's Echo* by Scott Andrews; *Presence* by Peter Anghelides; *Set in Stone* by Charles Auchterlonie and John Isles, *Be Good For Goodness's Sake* by Samantha Baker; *Home Fires* by Jonathan Blum; *Face to Face* by Joff Brown; *The Thousand Years of Christmas* by Simon Bucher-Jones; *Saint Nicholas's Bones* by Xanna Eve Chown; *Ode to Joy* by Jonathan Clements; *The Gift* by Robert Dick; *The Revolutionaries* by John S Drew; *Rome* by Marcus Flavin; *The Prodigal Sun* by Matthew Griffiths; *Christmas on the Moon* by Simon Guerrier; *Advent* by Pete Kempshall; *A Light in the Dark* by Joseph Lidster; *Nobody's Gift* by Kate Orman; *The Innocents* by Marc Platt; *The Long Midwinter* by Philip Purser-Hallard; *Not in My Back Yard* by Eddie Robson; *Callahuanca* by Richard Salter; *The Feast* by Stewart Sheargold; *The Church of Saint Sebastian* by Robert Smith; *The Lampblack Wars* by Matthew Sweet; and *Faithless* by Ben Woodhams.

DOCTOR WHO
THICKER THAN WATER

The first *Short Trips* collection of 2006 will be called *Farewells*, and is edited by Jacqueline Rayner. It's scheduled for publication in March. Meanwhile, the regular monthly *Doctor Who* releases continue – pictured above is the cover for September's release, *Thicker than Water*.

▼ SMASH SECOND ISSUE!

After a long (six-year!) wait, the second issue of *Nothing At the End of the Lane: the Magazine of Doctor Who Research and Restoration*, is now available. Edited by Richard Bignell and Robert Franks, the issue includes articles on John Cura's telesnaps, a look at the making of BBC Audiobooks' recent *Doctor Who Reconstructed* range, and an article by **DWM**'s Andrew Pixley on the fate of the original master videotapes from the Hartnell and Troughton eras. The magazine can be ordered online at *www.nothing-lane.co.uk*


NOTHING AT THE END OF THE LANE
The Magazine of Doctor Who Research and Restoration
ARCHIVE SPECIAL

COMING UP

Your full guide to where you can find **Doctor Who** on television, on audio, on DVD and in print over the next month...

JULY

■ SATURDAY 23

TV Doctor Who: The Two Doctors by Robert Holmes [Sixth Doctor and Peri] *UKTV Gold*

■ SUNDAY 24

TV Doctor Who: Timelash by Glen McCoy [Sixth Doctor and Peri] *UKTV Gold*

TV Doctor Who: The End of the World by Russell T Davies [Ninth Doctor and Rose] *BBC Three*

■ SATURDAY 30

TV Doctor Who: The Trial of a Time Lord (1-4) by Robert Holmes [Sixth Doctor and Peri] *UKTV Gold*

■ SUNDAY 31

TV Doctor Who: The Trial of a Time Lord (5-8) by Philip Martin [Sixth Doctor and Peri] *UKTV Gold*

TV Doctor Who: The Unquiet Dead by Mark Gatiss [Ninth Doctor and Rose] *BBC Three*

AUGUST

■ MONDAY 1

DVD Doctor Who: The Long Game/Father's Day/The Empty Child/The Doctor Dances by Russell T Davies, Paul Cornell and Steven Moffat [Ninth Doctor, Rose, Adam and Jack] *BBC DVD* £15.99

Novel Doctor Who: Spiral Scratch by Gary Russell [Sixth Doctor and Mel] *BBC Books*

■ SATURDAY 6

TV Doctor Who: The Trial of a Time Lord (9-12) by Pip and Jane Baker [Sixth Doctor and Mel] *UKTV Gold*

■ SUNDAY 7

TV Doctor Who: The Trial of a Time Lord (13-14) by Robert Holmes and Pip and Jane Baker [Sixth Doctor and Mel] *UKTV Gold*

TV Doctor Who: Aliens of London by Russell T Davies [Ninth Doctor, Rose and Mickey] *BBC Three*

■ SATURDAY 13

TV Doctor Who: Time and the Rani by Pip and Jane Baker [Seventh Doctor and Mel] *UKTV Gold*

■ SUNDAY 14

TV Doctor Who: Paradise Towers by Stephen Wyatt [Seventh Doctor and Mel] *UKTV Gold*

TV Doctor Who: World War Three by Russell T Davies [Ninth Doctor, Rose and Mickey] *BBC Three*

■ THURSDAY 18

DWM Issue 360 published *Panini Comics* £3.99

■ SATURDAY 20

TV Doctor Who: Delta and the Bannermen by Malcolm Kholl [Seventh Doctor and Mel] *UKTV Gold*

■ SUNDAY 21

TV Doctor Who: Dragonfire by Ian Briggs [Seventh Doctor, Mel and Ace] *UKTV Gold*

■ ALSO THIS MONTH

CD Doctor Who: The Ice Warriors by Brian Hayles [Second Doctor, Jamie and Victoria] *BBC Audiobooks*

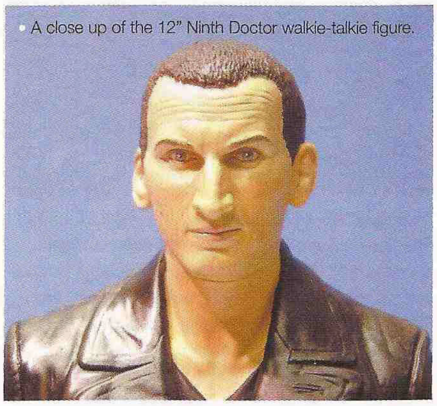
Audio Drama Doctor Who: Terror Firma by Joseph Lidster [Eighth Doctor, Charley and C'rizz] *Big Finish*

Audio Drama Gallifrey: Imperiatrix by Stewart Sheargold *Big Finish* £10.99

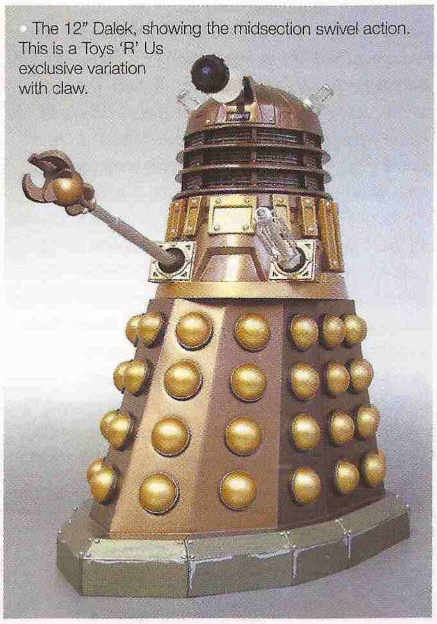
Except where stated: BBC Books novels £5.99; BBC DVDs £19.99; BBC Audio/Big Finish audios £14.99 [all double CD]. All prices are RRP.

EXCLUSIVE! NEW TOY RANGE SET TO LAUNCH THIS MONTH

CELESTIAL TOYMAKERS!



A close up of the 12" Ninth Doctor walkie-talkie figure.



The 12" Dalek, showing the midsection swivel action. This is a Toys 'R' Us exclusive variation with claw.

ALASDAIR DEWAR OF TOY MANUFACTURER Character Options has given **DWM** some exciting news about the company's new products.

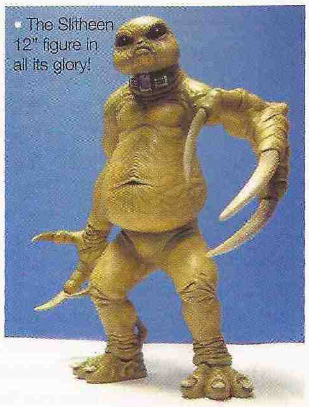
The end of July will see the first releases of the range, including the 12" Standard Dalek, the 12" Walkie Talkie figures of the Doctor and Rose, the replica Sonic Screwdriver, the 5" Dalek Battle pack (including a black Dalek) and the metal keyrings.

Early August will see the release of the 12" Toys 'R' Us special colour scheme Dalek with 'claw' attachment (as seen in *The Parting of the Ways*), while mid-August will see the TARDIS phone-flasher, the TARDIS money box and more keyrings.

"We got the license granted to us at Toyfair in January," says Alasdair, "so for a major toy and gift range this has been a screamingly short development cycle! We knew we wanted to do a 12" Dalek and really make it the flagship product. We already do a range of Character Walkie Talkies so it was an obvious choice to do those. After the obvious choice of a replica Sonic Screwdriver, we decided to start a figure range, with the Doctor and Rose at 5" scale. The mini Daleks also have an infrared battle system built in so you can play 1 on 1 Dalek combat! We've managed to get the glowing eye for our 12" Dalek, which looks very cool. Hours and hours were spent getting the Dalek as close to its on-screen version as possible.

"We presented concept boards to the BBC and then these were shown to the production office. Minor changes were requested, but for the most part everything was approved! The 5" figure range will also be expanding next year, with the new Doctor and other characters and monsters and an awesome TARDIS playset. Roll on 2006!"

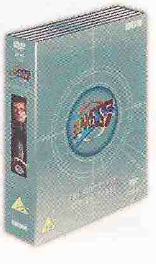
The 5" Ninth Doctor and Rose figures face their 5" Dalek nemesis!



The Slitheen 12" figure in all its glory!

WIN BLAKE'S DVDs!

SERIES THREE OF CLASSIC BBC sci-fi series *Blake's 7* has recently been released on DVD, featuring more *Doctor Who* cast and crew than *Doctor Who* itself! Er, maybe. The set is in the shops now, priced £49.99, but to be in with a chance of winning one of three copies, just tell us the answer to this question...



■ Sixth Doctor Colin Baker makes a guest appearance in this series of *Blake's 7*. But who does Colin play?

a) Bayban the Butcher

b) Bayban the Baker

c) Bayban the Candlestick Maker

Just send your answer, marked **'Have you nothing to say to Servalan?'** to the main editorial address on page 3 by 18 August. Good luck!

PUBLIC IMAGE

TOM SPILSBURY TAKES A LOOK AT HOW THE NEW SERIES HAS BEEN FARING ON BBC ONE...

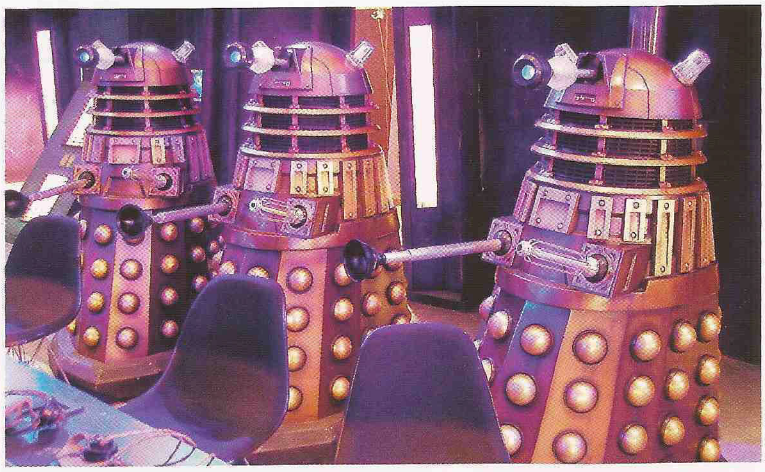
WITH THE NEW SERIES OF *DOCTOR WHO* ALREADY A PROVEN hit over its first 10 weeks, could the final three episodes keep viewers glued to their TV screens – despite the lure of the summer weather?

Boom Town's final audience was a strong 7.68 million, well over double ITV1's figure for *Kindergarten Cop*, scheduled opposite, but not quite enough to make it Saturday's top-rated show. That honour went to BBC One's hospital drama *Casualty*, returning after a two-week absence with 8.23 million. Other than the usual *EastEnders*, *Coronation Street* and *Emmerdale* episodes, the only other series scoring higher than *Doctor Who* for the week were ITV1's *Heartbeat* (8.72 million) and BBC One's Monday night drama *New Tricks* (7.72 million).

One week later, and although *Bad Wolf*'s 6.81 million was the lowest audience of the series, the episode still finished in 19th place for the week – the same position as *The End of the World* had managed with 7.97 million at the start of April – demonstrating how audience figures had dipped across the board with the arrival of summer. Again, the big three soaps came out on top of the pile for the week, with *Doctor Who* also bettered by *Casualty* (7.38 million), *Holby City* (7.16 million) and *New Tricks* (6.85 million). None of these three, however, gained an audience share as high as *Bad Wolf*'s, and, in case we forget, *Doctor Who* was once again head and shoulders above *every other show on television*. And that's no mean feat when that includes the likes of *The Bill* (6.10m), *The Last Detective* (6.10m), *Big Brother* (5.42m), *Murphy's Law* (5.36m), *Celebrity Love Island* (4.90m), *Cutting It* (4.79m) and *Bad Girls* (4.34m) – all successful shows in their own right.

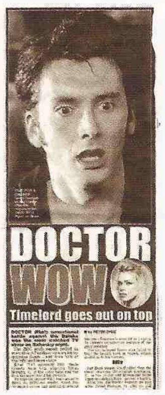
And so to *The Parting of the Ways*, which was seen by 6.91 million viewers. This figure only tells half the story, however; Saturday 18 June was the hottest day of the year by far, and while overall TV audiences tumbled from the previous few weeks, (*Casualty* dropped to 6.34m), *Doctor Who* actually managed to *increase* its audience, achieving one of its biggest audience shares of the whole series. In the final chart for the week, the episode trailed only the three soaps, the Michael Jackson verdict on the *Ten O'Clock News* (7.28m) and *Holby City* (6.94m).

So, just how well has this series of *Doctor Who* performed? Well, its average audience figure of 8 million viewers speaks for itself – as does the fact that the show won its timeslot for *every single one* of its 13 episodes. Indeed, seven of those episodes (Episodes 1, 2, 3, 6, 8, 10 and 13) rated as the most-watched programmes of the day, with *Casualty* being the usual victor on the other occasions. *Doctor Who* consistently beat the best ITV1 had to offer (*Ant and Dec*); precipitated *Celebrity Wrestling*'s move to Sunday mornings; and forced ITV1 to give up altogether and to instead schedule repeats of old movies.



▲ *The Parting of the Ways gained one of the highest audience shares of the whole series...*

▼ *Result!*



DOCTOR WOW

Timelord goes out on top

But, just for fun, let's see how this series compares to *Doctor Who*'s past successes. Well, for a kick off, even the lowest rating for any of the episodes (*Bad Wolf*'s 6.8m), is higher than *any* figure achieved during the show's last four series – the biggest audience between 1986 and 1989 being 6.6m for *The Greatest Show in the Galaxy* Part Four.

Hmm, pretty good. But as we've seen before, comparing raw figures of today to those of decades past isn't really a fair test. Audience figures are generally much lower in these multi-channel days than they were in the 1960s-80s. With this in mind, the best way to compare the new episodes with the show's glory days is with their relative chart placings. Although this series failed by a whisker to see all of its episodes hit the Top 20, (*The Empty Child* was 21st), this is easily the best set of chart placings the series has ever enjoyed. Tom Baker's first series in 1975, by comparison, saw every episode bar one hit the Top 40, while the 1964-65 series had 27 of its 39 episodes inside the Top 20.

However you measure it, the 2005 series of *Doctor Who* has been a phenomenal hit, and – whisper it quietly – one could even be as bold as to claim that *Doctor Who* has never before been *this* successful... ■

DOCTOR·WHO 2005 SERIES FINAL RATINGS

EPISODE	TRANSMITTED	RATING (Top 75 Position)	AUD SHARE	BBC3 RPT(S)**	HIGHEST-RATED OPPOSITION (Channel)	RATING (Top 75 Position)	AUD SHARE
SERIES EPISODES (All first broadcast 19.00, BBC One, except The Empty Child at 18.30)							
1 Rose	26 March 2005	**10.81m** (7th)	44.84%	N/A / **0.63m**	**Ant & Dec's Saturday Night Takeaway** (ITV1)	**7.47m** (20th)	31.59%
2 The End of the World	2 April 2005	**7.97m** (19th)	37.84%	N/A / **0.47m**	**Ant & Dec's Saturday Night Takeaway** (ITV1)	**6.23m** (29th)	31.02%
3 The Unquiet Dead	9 April 2005	**8.86m** (15th)	37.78%	N/A / **0.37m**	**Ant & Dec's Saturday Night Takeaway** (ITV1)	**7.26m** (25th)	32.30%
4 Aliens of London	16 April 2005	**7.63m** (18th)	35.67%	N/A / **0.61m**	**Ant & Dec's Saturday Night Takeaway** (ITV1)	**7.37m** (20th)	36.07%
5 World War Three	23 April 2005	**7.98m** (20th)	40.15%	**0.17m/0.55m**	**Celebrity Wrestling** (ITV1)	**3.92m** (63rd)	21.20%
6 Dalek	30 April 2005	**8.63m** (14th)	44.89%	**0.18m/0.54m**	**Celebrity Wrestling** (ITV1)	**3.06m** (--)	16.81%
7 The Long Game	7 May 2005	**8.01m** (17th)	40.39%	**0.16m/0.62m**	**Porridge (repeat)** (BBC Two)	**2.64m** (--)	13.34%
8 Father's Day	14 May 2005	**8.06m** (17th)	44.38%	**0.16m/0.53m**	**FILM The Dam Busters** (Channel 4)	**2.44m** (--)	12.58%
9 The Empty Child	21 May 2005	**7.11m** (21st)	36.59%	**0.18m/0.79m**	**FILM Star Wars: The Phantom Menace** (ITV1)	**4.09m** (55th)	21.72%
10 The Doctor Dances	28 May 2005	**6.86m** (18th)	38.53%	**0.24m/0.48m**	**FILM X-Men** (ITV1)	**3.31m** (74th)	19.98%
11 Boom Town	4 June 2005	**7.68m** (18th)	38.55%	**0.17m/0.49m**	**FILM Kindergarten Cop** (ITV1)	**3.41m** (--)	19.42%
12 Bad Wolf	11 June 2005	**6.81m** (19th)	37.92%	**0.25m/0.66m/0.24m**	**FILM Dr Dolittle** (ITV1)	**3.65m** (71st)	20.32%
13 The Parting of the Ways	18 June 2005	**6.91m** (17th)	43%*	**0.26m/0.74m**	**FILM Beverly Hills Cop** (ITV1)	**2.49m** (--)	TBA%
DOCTOR WHO CONFIDENTIAL (All first broadcast 19.45, BBC Three, except Special Effects at 19.10)							
1 Bringing Back the Doctor	26 March 2005	**0.87m**	–	N/A / N/A			
2 The Good, the Bad...	2 April 2005	**0.37m**	–	N/A / N/A			
3 TARDIS Tales	9 April 2005	**0.55m**	–	N/A / **0.23m**			
4 I Get a Side-kick Out of You	16 April 2005	**0.52m**	–	N/A / **0.41m**			
5 Why On Earth?	23 April 2005	**0.41m**	–	**0.09m/0.36m**			
6 Dalek	30 April 2005	**0.52m**	–	**0.11m/0.34m**			
7 The Dark Side	7 May 2005	**0.49m**	–	**0.10m/0.33m**			
8 Time Trouble	14 May 2005	**0.61m**	–	**0.09m/0.30m**			
9 Special Effects	21 May 2005	**0.43m**	–	**0.10m/** N/A			
10 Weird Science	28 May 2005	**0.40m**	–	**0.08m/0.26m**			
11 Unsung Heroes...	4 June 2005	**0.54m**	–	**0.06m/0.32m**			
12 The World of Who	11 June 2005	**0.66m**	–	**0.15m/0.35m/0.20m**			
13 The Last Battle	18 June 2005	**0.69m**	–	**0.18m/0.42m**			

* Approximate audience share – final figure not available at time of going to press.

** Sunday *Doctor Who* repeats broadcast at 19.00 on BBC Three, except for Episode 9 (*The Empty Child*), which was shown at 19.15. From Episode 5 (*World War Three*) an additional BBC Three repeat was shown at around midnight on the Saturday night, except for Episode 12 (*Bad Wolf*) which was shown at the earlier time of 22.55, and Episode 13 (*The Parting of the Ways*) which was shown at 22.50. *Bad Wolf* also received a third BBC Three repeat at 21.00 on Friday 17 June.

Doctor Who Confidential repeats broadcast at 19.45 on Sundays from Episode 3 (*TARDIS Tales*) onwards except for Episode 9 (*Special Effects*), which was not shown again on the Sunday evening. An extra repeat of *Doctor Who Confidential* was shown at around 01.00 early Sunday morning from Episode 5 (*Why On Earth?*) onwards, except for Episode 12 (*The World of Who*) which was shown at the earlier time of 23.40, and Episode 13 (*The Last Battle*) which was shown at 23.35.

For Episodes 6, 7, 8, 10, 11, 12 and 13 the Sunday evening *Confidential* repeat was a 15-minute cut-down and re-edited version. An extra repeat of the cut-down version of Episode 12 (*The World of Who*) was shown at 21.45 on Friday 17 June.

Figures: BARB/*Broadcast*.

DWMAIL

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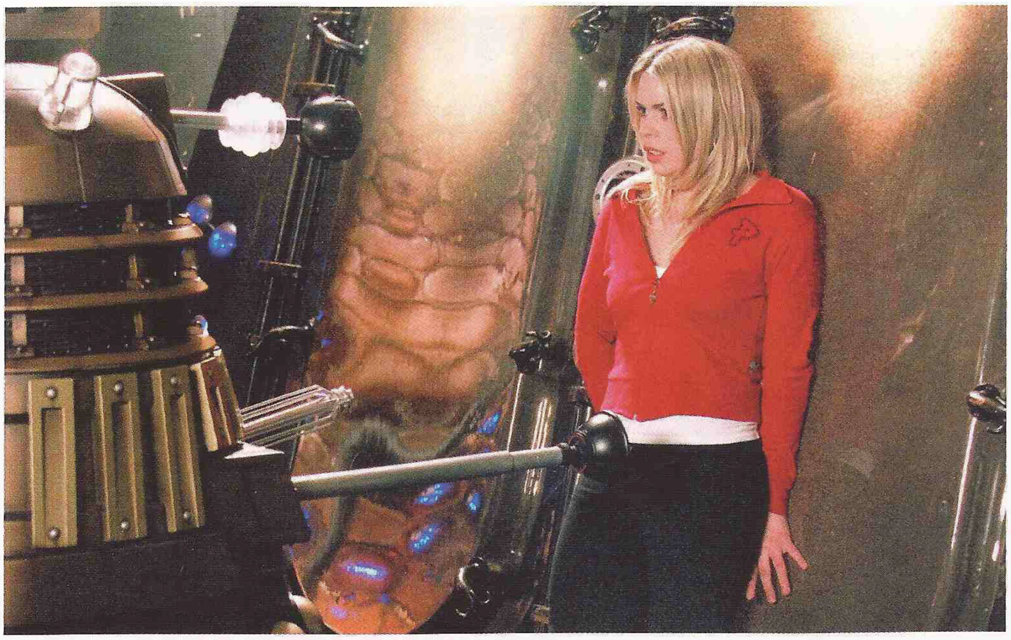
Panini House, Coach and Horses Passage,
The Pantiles, Tunbridge Wells, Kent, TN2 5UJ

E-mail: dwm@panini.co.uk (marked 'DWMail' in the subject line)



It's a well-known fact that *Doctor Who* fans find it difficult to agree on anything – but judging from this month's postbag, we may be witnessing the impossible...

PARTING WORDS...

I've been trying to sum up how I feel about *Doctor Who* and it's taken me this long to get beyond "Wow!" Like millions of others, I've been completely and utterly gripped by the new series and, true to his word, Russell T Davies has delivered a stunning final episode. It was obviously a disappointment when it was leaked that Christopher Eccleston would only be around for one series, but it's a testament to his superb performance that we've all cared so much. Having just watched *The Parting of the Ways*, the past 13 weeks have so clearly led to this jaw-dropping moment that I was saddened, shocked and thrilled as the Ninth Doctor made way for the Tenth. A brilliant team of writers, actors, directors, visual effects artists etc, guided by Davies' unerring drive and vision, have made *Doctor Who* the most exciting and important drama series this decade.

KIERON MULLENS BRISTOL

With my friend and I being from the 'younger' generation, we were not familiar with *Doctor Who*, and were keen to watch the first episode of the new series to see what all the hype was about. Now we're hooked! The whole series was fantastic, especially the last episode *The Parting of the Ways*. Thanks to Christopher Eccleston and Billie Piper for their stunning performances, and for taking my mind off stressful exams and school work!

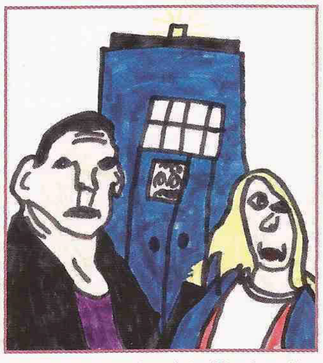
AMY BLYTHE (14) SUFFOLK

What's been truly amazing is the way the new show has hooked my family and friends... I was at a wedding in Cardiff Bay on the day after the finalé and all the kids were talking about the Daleks and what a regeneration was! The producers clearly made the right decision to make this series a continuation of the old, as those kids were really curious about the past adventures. *Doctor Who* has such a rich history that is mostly easily accessible to new fans.

FAIZ REHMAN SURREY

So the greatly anticipated first series has come to an end like all good things, and how good it was. Russell T Davies *et al* have surpassed themselves and our expectations in bringing our beloved series back from the dead, and onto mainstream TV. And to even get praise from Michael Grade himself seems almost surreal! But the most surreal part is to be able to sit in a pub and talk about the series with friends who had never before shared our enthusiasm for the show. Top rate performances all round particularly from Chris and Billie. Here's to the future and David Tennant with his new teeth.

CHRIS ALDRIDGE E-MAIL



'The Doctor and Rose', by Max Auty (5)

So Series One (or 27!) is over, and for some fans there've been a few bumps in the vortex during the trip of a lifetime. We now know it's OK for the Doctor to do kissing (sometimes), it's great when the assistant saves the day (provided she still needs to be rescued occasionally), and it's possible to have celebrity cameos without series meltdown (when everything else is working so well). Can anyone can doubt the strength of the series after the finalé – and in particular the regeneration? They got that mix of sudden sadness, loss, and then pure excitement, so perfectly. This was a triumph – just as you're realising how much you'll miss Christopher Eccleston, there's a blistering start from David Tennant, and all in just 30 seconds!

CLAIRE McAVINIA IRELAND

It's just finished. The greatest piece of TV ever shown in Britain and I was privileged to watch it with my four-year-old son Ben. *Doctor Who*, through his eyes, was a joy to see. He cried when Captain Jack was exterminated and watched in amazement as Rose brought him back to life. He saw his first ever regeneration scene and it all made sense to him. Russell T Davies, you have achieved the impossible task of making *Doctor Who* trendy, exciting and essential for a new generation of little people, and long time Dad fans can enjoy it all from a totally new angle. I thank you from the bottom of my heart.

DAVE MACKIN MIDDLESBROUGH

Now that this series is done and dusted, I just wanted to say a hearty thanks and congratulations to Russell, Chris, Billie and everyone else at BBC Wales for a bloody fantastic series and for successfully bringing back The Greatest Show Of All Time. In fact, one of the best things is reading the letters from children in **DWM** – at long last a new generation gets to travel with the Doctor...

MICHAEL STEPHENSON E-MAIL

What an amazing, exciting, emotive and stunning climax to the new series. *The Parting of the Ways* was absolutely outstanding. The Daleks on a scale we've never seen on screen before! The giant Emperor Dalek! Rose revealed as the Bad Wolf! (I was convinced it was the Face of Boe!) And then a moving and visually shocking regeneration which was bittersweet in the subtle way it was delivered. My head is still spinning!

DAVID SHAW E-MAIL

No doubt this'll be just one of many, *many* letters but it has to be said: *The Parting of the Ways* was incredible! It was frightening (Lynda's death – shocking stuff!), funny, heart-warming and touching; The Doctor's 'answer phone' message to Rose brought tears to my eyes, and never before has a Doctor had such fitting last words. No word of a lie, you *were* fantastic Christopher Eccleston.

NICK MELLISH E-MAIL

Thirteen weeks ago I convinced my family to indulge my lifelong passion for all things *Doctor Who*. I've tried in the past to engage their interest in sci-fi and fantasy, but always lost the battles. With the 2005 *Doctor Who*, I have won the war. My family stuck with me for the entire 13-episode run. Special mention must go to the finalé *The Parting of The Ways*. My ten-year-old son was glorying in the war and destruction and thought it was a shame all the Daleks were killed (sure – like this is the last we'll see of them!). My seven-year-old daughter (who has on occasion hidden behind the sofa) was in such a state of abject terror when Rose re-appeared as the Bad Wolf it reduced her to floods of tears. Brilliant! Once we'd cheered her up, what was her first question? "What happened to Lynda?" Proof, if any were needed, that the programme registers with the audience at the right levels.

All the elements you could want were included in the final episide, but as for the regeneration – Russell must know that it is simply the best so far.

MILES BECKINGHAM HIGH WYCOMBE

WE ALSO HEARD FROM... In all the excitement over the series finalé this issue, we may have slightly neglected *Boom Town*. So to redress the balance... **JANET SEYMOUR**; "*Boom Town* was without doubt the wittiest script of the whole series!", **MATTHEW TRINDER**; "There appears to be a fan concensus building that Russell's scripts are the weakest of the series. Did any of you see *Boom Town*? It was the best unashamed examination of the Doctor's character *ever*. Lay off the Davies!"; **ANDREW WILLIAMS**; "Since *Boom Town* I have been trying unsuccessfully to write new lyrics to an old Bangles hit and produce *Walk Like a Raxacoricofallapatorian*." Eh-oh, eh-oh!

> "Never before has a Doctor had such fitting last words. You *were* fantastic, Christopher Eccleston."

Bad Wolf and *The Parting of the Ways* made up the perfect finalé – exciting and moving in equal measure. The Doctor's speech as a hologram nearly brought tears to my eyes. His final words before he left us actually *did*.

I wasn't sure *Doctor Who* mattered any more, or that there was the scope with modern audiences for it being a success. I should never have doubted it. Rose tells her mum, in what must surely be one of the last episode's best scenes, that the Doctor has shown her a better way of life. Well, that's what he's there for, and now today's kids can learn that too. Long live the Doctor. Our hero.

ANDREW BUCKLEY E-MAIL

As someone who can clearly remember the first episode in 1963, I thought I knew *Doctor Who*. How wrong I was! The past 13 weeks have been the most amazing I'd experienced since childhood. I sat enthralled, terrified, and scared half to death – never quite knowing if the Doctor would make it to end of each episode. The series has managed to recapture the essence of the Doctor and brought him bang up to date. Watching the last episode this evening, I looked at my partner and found him *crying* because the Doctor had returned Rose home, saving the life that she was prepared to sacrifice for him. My boyfriend doesn't even like *Doctor Who* – until this series, that is!

NATHAN E-MAIL

DWM ran an article a few years ago titled 'Moments when you realise you're watching the greatest programme ever made'. Well, the answer is *The Parting of the Ways*, obviously. From the opening seconds of the Dalek fleet to the positively stunning regeneration, I was hooked. I even think that this has been the first time ever that *Doctor Who* has actually made me cry. Rose has got to be one of the best companions ever – she's right up there with Sarah-Jane and Leela and Romana.

Can't wait for Christmas.

PAUL COWAN E-MAIL

Having just watched the final episode of this series I can think of only one word to describe the whole series, Christopher Eccleston and Billie Piper. *FANTASTIC*! Thank you so much everyone involved for bringing back *Doctor Who*. David Tennant, all the best – you've got a tough act to follow!

JASON CLARKE CHESTER

Staggering! Absolutely, pant-wettingly marvellous! All the years of mickey-taking at my question-mark tank top and penchant for hats wiped out when Episode 13 was discussed freely and excitedly by chubby 20-somethings in the beer garden of the pub on Saturday night. Chris, you're already a sadly missed fountain of excellence.

PAUL SILVESTER E-MAIL

I have been a teacher for 14 years and have regularly over the years tried to feed *Doctor Who* into the curriculum only to be told by my pupils that it was 'boring'. I cannot explain how wonderful it now feels to go into my Year 9 class in the morning to not only discuss the latest episode with the pupils but also to have open discussions about whether the Bad Wolf was going to be Davros or the Master! Not only has Russell and the whole cast and crew brought the series back for a new generation but it seems they are discovering the series' past as well. A new generation awaits!

DAVID YOUNG E-MAIL

Well what can I say? What a fantastic end to a fabulous new series. My fiancée, who never knew of *Doctor Who* until she met me a few years ago used to casually watch the old episodes with me if I bunged on a video. But since March we have both watched the new series religiously. She is now hooked to the extent that the regeneration made her jump up and scream shouting *YAAAAAAAY!* in excitment, which was followed by annoyance that we now have to wait until Christmas to see the Tenth Doctor in action.

We'd just like to congratulate all of the actors and the production team on an excellent job!

CHRIS CASSELL FIFE

And travelling back in time slightly, here's a letter we received on 16 June...

I'M SO EXCITED!

Hello, I'm off school today and not feeling too well, so I am writing to you. As I write, there are two days left until the final episode, and I just wanted to tell you how excited I am! My favourite monster is an unusual choice, but I like the Moxx of Balhoon. We are doing a play in school and I end up with a blue face. If I gnash my teeth, I do a pretty good impression of the Moxx!

Every Monday morning we start our week with a *Doctor Who* review. I will be moving on to a different school soon, but I think I will always remember this year. *Doctor Who* came back and we made the most of it.

RAE (10) TAUNTON

COMING IN DWM 360

◄ MOTHER KNOWS BEST

DWM catches up with Rose's mother Jackie – alias the lovely **Camille Coduri** – to find out hos she's coped being chased by shop window dummies, her daughter disappearing off the face of the Earth, and facing creatures from the pits of hell in her kitchen!

MINE, ALL MINE!

More from executive producer **Russell T Davies**, in the second part of our exclusive interview, as he tells us about completing Series One, and looking ahead to the Christmas Special and Series Two...

PLUS

The second part of our new comic strip for the Ninth Doctor and Rose, **The Cruel Sea** by Robert Shearman; the results of *The 2004 DWM Awards* (yes, we really mean it this time!); our reviews of *Boom Town*, *Bad Wolf* and *The Parting of the Ways* in *After Image*; your views on the series in *DWMail*; reviews of all the latest merchandise in *Off the Shelf*; more backstage gossip in *Production Notes*; *The Time Team* watch *The Invasion of Time* and *The Ribos Operation*; and all the latest news about the *The Christmas Invasion* and Series Two in *Gallifrey Guardian*...

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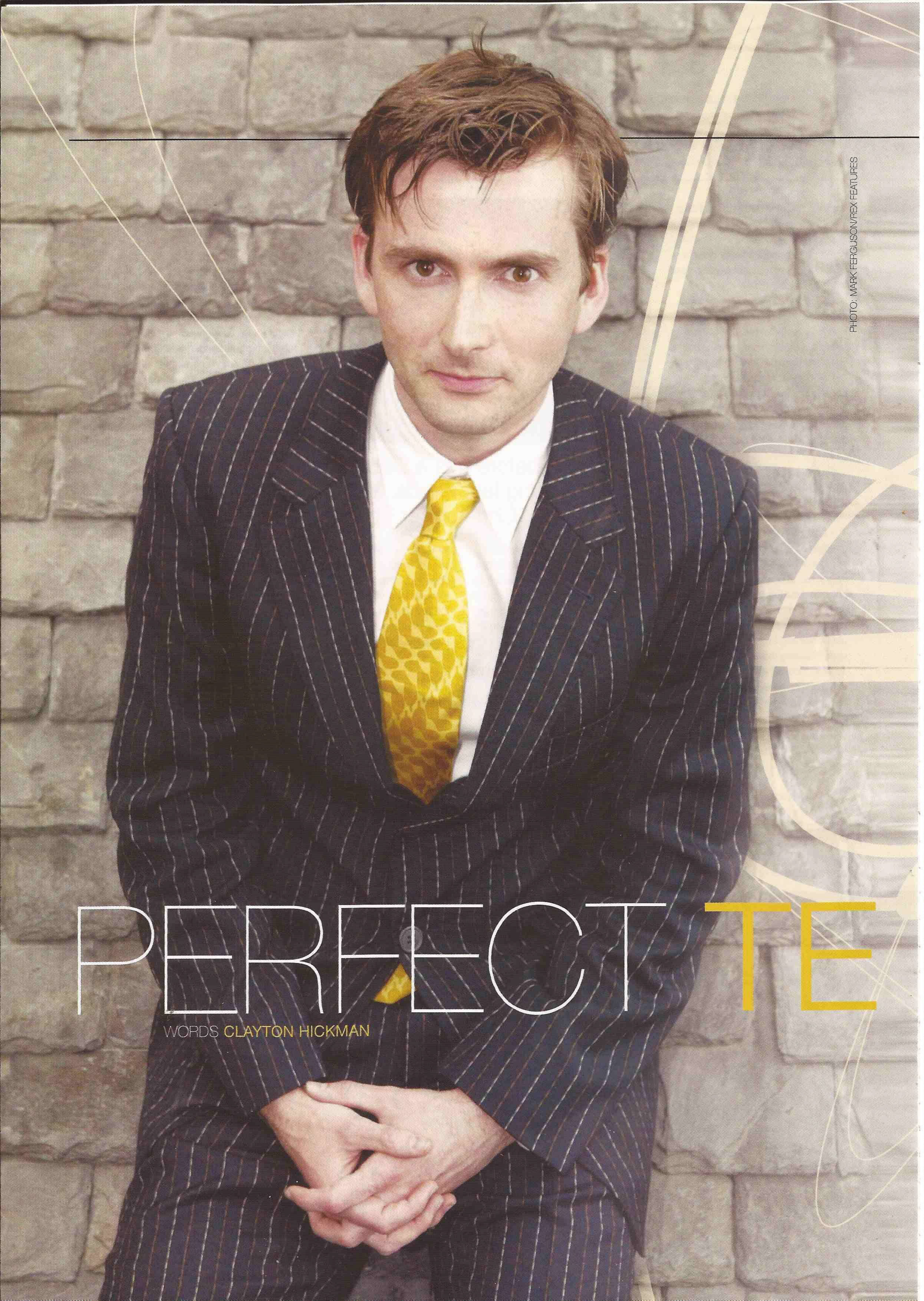


PHOTO: MARK FERGUSON/REX FEATURES

PERFECT TEN

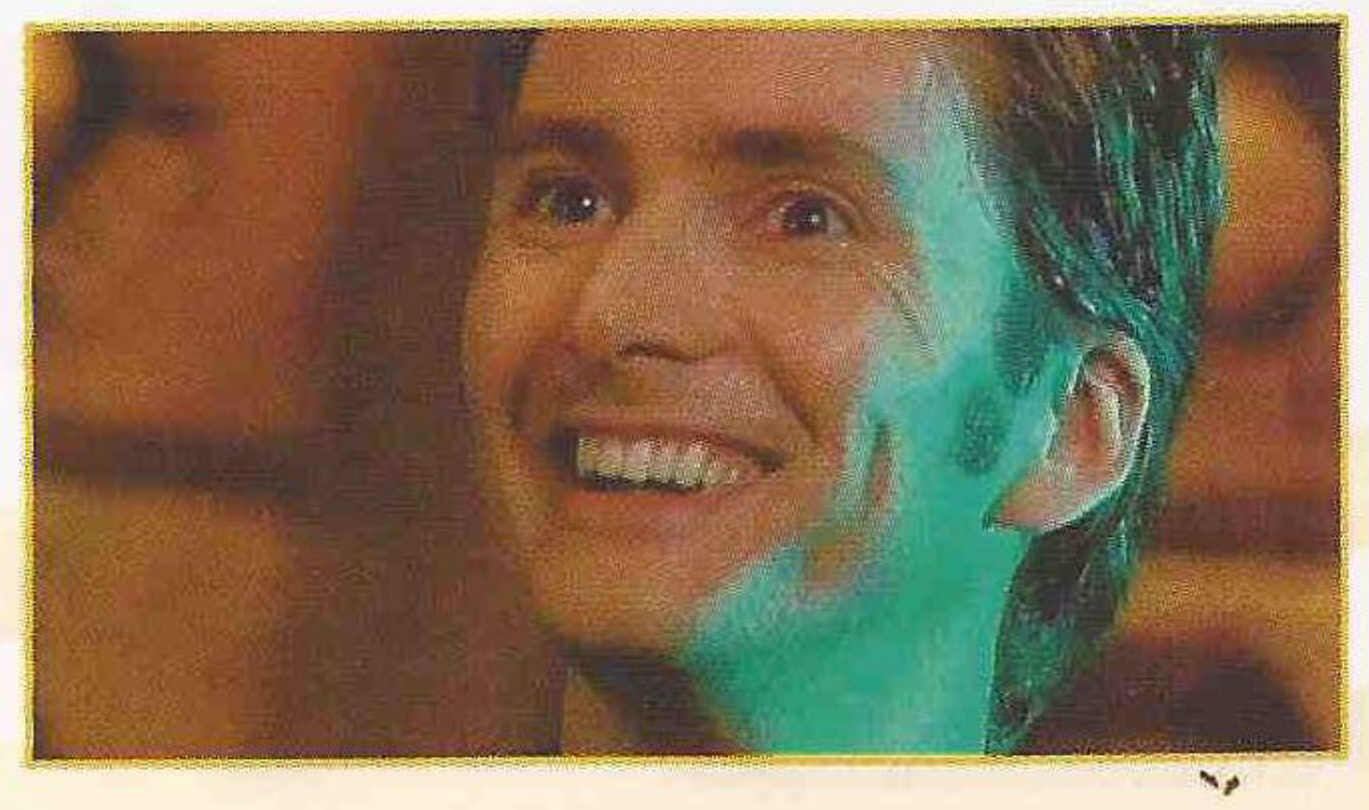
WORDS **CLAYTON HICKMAN**

One of the perks of being the **DWM** editor, this is – the first interview with the new Doctor Who! Talk about an exclusive! Benjamin Cook may get to swan around the set, being patted on the head by cast and crew alike, and sharing soggy biscuits with the producer at 2am, but I get to talk to the new Doctor before anyone else, and ask all the questions us fans are dying to ask. So it is a perk – but a daunting one. There's so much we all want to know!

Lucky, then, that Tenth Doctor **David Tennant** – he of the floppy hair, gleaming teeth and uniquely wonderful way of saying "Barcelona!" – is one of the most charming and enthusiastic people you could hope to speak to. Our interview is squeezed into a small gap between engagements – he's actually walking down the street for the first half, then sitting in cab by the end – because David is currently one of the busiest actors in the country, so I'm extra-grateful that he's been good enough to spare some time for the readers of **DWM**. From *Blackpool* to *Casanova*, David's career has gone stratospheric over the last couple of years, and his startling appearance at the end of *The Parting of the Ways* must have set as many pulses racing as it did jaws dropping.

He's just got back from the Glastonbury Festival ("They asked me to appear on BBC Three," he says, "and I said no problem, and then halfway through I caught a glimpse of myself in one of the monitors and I looked like a tramp!") and he's on his way to record a commentary for the DVD release of the recent remake of *The Quatermass Experiment*. And it's not long until he has to start work in Cardiff... "Yeah, some old show!" he jokes. Then pauses. "Jings! Three weeks today we start shooting!" he exclaims.

I'd better get a move on and start the interview then. Lock up your Daleks, here comes the Tenth Doctor. *Oh* yes!



DWM: Let's start at the very beginning. How you get into the acting business?

David Tennant: I just always wanted to do it, from before I really knew even what it was! I just decided, at a very young age, that that was what I was going to do. And my parents weren't very sure of the idea because, y'know, I was very small and why should they imagine that's what I'd stick with? But I did, and it hasn't changed since then.

What's your training been?

I went to the Royal Scottish Academy of Music and Drama and did three years in conjunction with Glasgow University, which means I've actually got a degree from Glasgow University even though we only did one day a week there . So that was my training. Went in at 17, came out at 20, and have been doing it ever since.

What was your first job after you finished your training?

My first job out of drama school was *The Resistible Rise of Arturo Ui*, a Brecht play, and that was a tour with 784 Scottish People's Theatre – to give them their full title – and we basically toured round Scotland in a van, doing one night stands, and it was a fantastic first job with a worthy company. And I mean, when you're 20, and you're living in the back of a van, you're having a ball, aren't you?

What was your first big break?

Well, the first thing I did on telly was as a transsexual barmaid in *Rab C Nesbitt* [laughs], oh and I did an episode of [legendary ITV children's anthology series] *Dramarama*...

No?! Was it an ordinary *Dramarama* or a spooky one?

[Sings] "Dr*aaa*mar*aaa*ma... *spooooky*!" Yeah, it was a spooky one! I played a ghost, and a modern day person as well – you know, they were the ghost of their own ancestor or something. I had a dodgy highland accent and everything.

You have our undying admiration! That's almost as exciting as being the new Doctor Who!

I didn't think anyone even remembered *Dramarama*! Brilliant. But the first major thing I did on telly was something called *Takin' Over The Asylum*, which was made in 1993 and broadcast in 94, and that was with Ken Stott and Katy Murphy. That was a great bit of writing. I was the young DJ boy and that was the thing that got me noticed outside Scotland for the first time – through Ken Stott in fact, because I got his London agent and moved down south.

So you've been a London boy for quite a while then?

Yeah, more than ten years now. I'm very old these days! [laughs]

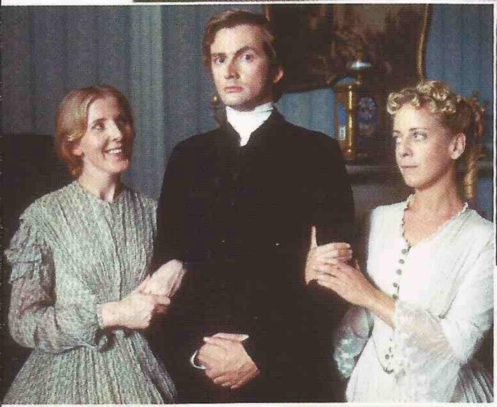
As someone who's performed in every medium – even internet drama, and there can't be that many actors who can say that – do you have a favourite?

Well you say internet drama, but I only had one line in [2003 BBC internet *Doctor Who* drama] *Scream of the Shalka*, but it seems to have crept up on every biography of me ever. I suppose I can understand that now, though. But no, I don't have a favourite, I just like being able to go from one to the other. I think that's one of the best things about acting – the variety. The fact that there are three of four quite different jobs that you get to do, and that's fantastic.

So what do you think happened over the last couple of years which meant you suddenly got major roles in just about everything? Was it something in the water?

It has been an amazing couple of years I guess, but all that actually happened was that I've been on the telly a bit more. Because I was doing things at the National Theatre or in the West End or with the RSC before that, and if you're a fan of the RSC, you'd be aware of it. But of course they have however many thousand loyal subscribers, whereas telly gets you seen by millions.

Yeah, I guess *RSCM* doesn't come out every four weeks...? ▶



◄ ▲ *David as Reverend Gibson in his first 'biggie' role in the BBC's* ***He Knew He Was Right.***

◄ They do have a magazine actually, let me tell you! [laughs] But television is just a different medium in terms of its reach, and the fact you're in people's living rooms and all that. And I suppose I've done three or four quite high profile dramas one after another.

Was *Blackpool* the first biggie?
Actually it was probably *He Knew He Was Right*, an Anthony Trollope adaptation in which I played a dodgy vicar called Reverend Gibson, who was a nasty piece of work. Or a sneaky piece of work, at least. So *Blackpool* came right after that, and then *Casanova*, and then *Doctor Who*.

And *Quatermass*!
Oh yeah, *The Quatermass Experiment*. Our live adventure!

Another classic sci-fi revival. What was this one like? Hadn't you just been named as the Doctor by the tabloids?
Well nothing was confirmed, and we were still in talks, but it got leaked that week. So it was in the papers that I was the 'front runner' or however they described it, just days before they recorded it. Actually Jason Flemyng [Professor Quatermass] and Adrian Bower [Fullalove] made up a little song about it, but I can't repeat it 'cos it's rude! It was a very exciting thing to do, and that's why we all did it – the idea of live TV. It's just not something you get the chance to do nowadays. And that was terrifying enough, but then the *Doctor Who* thing broke... I could have done without it that week, to be honest!

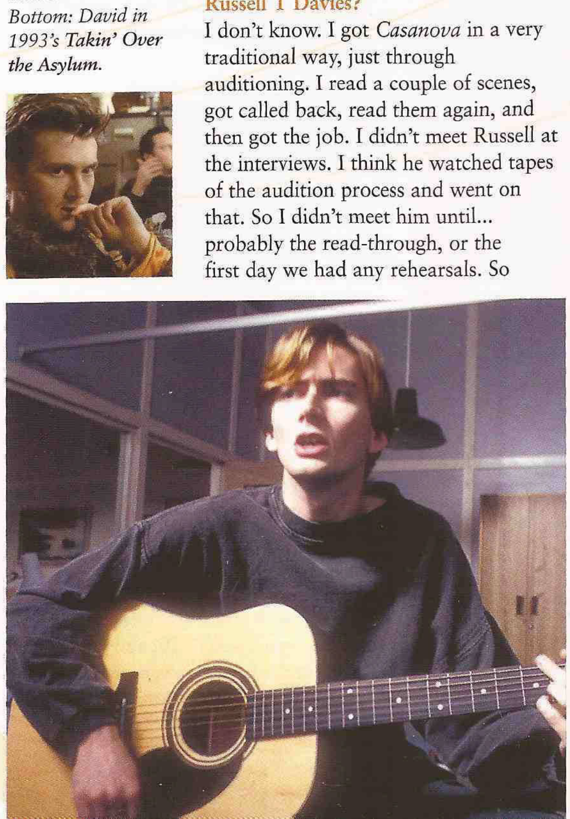
And you were playing a doctor, rather aptly.
Yeah, and Jason Flemyng had a line when our characters first meet in the hospital which was "Nice to have you back, Gordon." And he changed it to "Nice to have you back, Doctor," just so he could be the first person to say it! [laughs]

Of course you're no stranger to Saturday night telefantasy revivals, having been the villain in the first episode of the new *Randall and Horpkirk (Deceased)* a few years ago.
Oh yeah, any remake of a television show and I'm there! *Randall and Hopkirk, Dixon of Dock Green, Quatermass, Doctor Who*... I did *Doctor Finlay's Casebook* a few years ago! [laughs] That's what I do. But *Randall and Hopkirk* was a funny one, cos in a way it was trying to do what *Doctor Who*'s done, to be a big Saturday night family show. It was enormous fun to do, though, because it was like being in an episode of *Scooby Doo* or something, running around with ghosts flying about, and I think Jim and Bob are comedy gods of course. But I think that was the only episode that Tom Baker didn't do, so I never got to meet him.

The Big Finish audio dramas were your first real brush with *Doctor Who*. How have you enjoyed them?
See, I always did Big Finish because I thought it would be fun to be in *Doctor Who*. Which does seem quite an odd thing now, in some ways. I mean, who'd have thought? It's been great fun doing all of them, actually. They're so quick to do, which is the challenge and the great virtue of them as an actor. But they're always good scripts, and always good fun, and there are always nice people to work with. So, yeah, I've had a great time doing Big Finish, and I hope that I haven't done my last.

How did you first come to the notice of Russell T Davies?
I don't know. I got *Casanova* in a very traditional way, just through auditioning. I read a couple of scenes, got called back, read them again, and then got the job. I didn't meet Russell at the interviews. I think he watched tapes of the audition process and went on that. So I didn't meet him until... probably the read-through, or the first day we had any rehearsals. So

▼ *Below: In the first episode of* ***Randall & Hopkirk (Deceased)*** *with Vic Reeves. Bottom: David in 1993's* ***Takin' Over the Asylum.***



whether he was aware of me before that I couldn't tell you. Although he is a bit of a telly-fiend! He does watch a lot, so he might have seen me in other things. But yeah, that's the first time I met Russell, though obviously I knew of him, and who he was.

Did you get on straight away?
Oh, he's so easy to get on with! How could anybody not? He's great fun and very bubbly. You do get nervous, you know, when you're doing a writer's work, and especially when it's as good a script as *Casanova* was, you're *very* nervous. You want them not to be recasting you at the end of the readthrough! That's the fear, that you finish reading and there'll be a gaggle of executive producers on your shoulder going "Come heeeere, it was wroonnnnng!" Every actor's nightmare. So I suppose it was very much a working thing when we met, but he's very easy to be around.

How long did it take between you meeting Russell and the words 'Doctor Who' cropping up in conversation?
Oh I'm sure it was mentioned on the first morning! I must have said "You're doing *Doctor Who*, can I have a part?" It was certainly mentioned a lot, but then at the time that's all anyone wanted to talk to Russell about. The whole world was fascinated by that show, and they were in production already when we started *Casanova*. So Russell was mostly on *Doctor Who*, and whenever he came over to do *Casanova*, everybody was quizzing him and asking for tales of how it was going in Cardiff.

So... how did it come about that you were the new Doctor Who?
You'd have to ask Russell and Julie – Julie Gardner who was also an executive on *Casanova*. I met them both on that. And you'd have to ask them what the thought process was, I can't tell you! I mean, they came to me when they knew that Chris was going, and they said "Look, we're hoping we'll get a second series – will you be in it?" So that was it really.

Had you finished *Casanova* by then?
Yes.

So when you were asked, how long did it take you to say an official 'yes'?
Well, it wasn't quite like that, because there wasn't anything to say yes to... yet. I suppose I had to give a 'yes' to the general idea, but I don't actually remember doing that. It was funny, when I first got asked I just laughed! I found it hilarious and impossible! And I remember Russell, very perceptively, saying "Don't say anything now, because I know the experience is quite a weird one." Because it had happened to him, having been a huge fan of the show and then suddenly being asked to write it. It's funny, because it's very exciting, but it's not an entirely celebratory thing, because there's part of you that goes "Jings! This is serious suddenly!"

▲ *Recording for Big Finish!*

▶ *David with the Seventh Doctor, Sylvester McCoy, to record his first **Doctor Who** audio – 2001's **Colditz**.*

When the thing you love becomes your job...
Yeah, I don't know if you had that with **Doctor Who Magazine**, but you suddenly realise that you have to take it very seriously. It's almost "be careful what you wish for." So yes, it was a funny one, and I did have a few moments when I wondered if it would be a mistake. Is this what I should do? And then of course I woke up one day and thought "Oh shut up! Obviously you'll say yes!" Because how could you walk away from it, and watch whoever it would be taking over instead? "If you don't do this you'll never forgive yourself!" And the other thing is, I wouldn't *ever* have been able to tell anyone! Because you can't say "Oh yes, I turned that down," when they cast whoever else it would be. That would look terribly arrogant. So I would have had to have lived with that information *for the rest of my life!* [laughs] It would have killed me!

▲ *Going live! David takes on the role of another Doctor in BBC Four's live broadcast of **The Quatermass Experiment** on Saturday 2 April 2005.*

So did you catch all of the new series?
Of course, yeah.

What did you make of it just as a viewer?
I thought it was exceptional, actually. As each week went on I thought it got better and better. And I don't mean to suggest for an instant that it was bad to begin with! It started so well, and was so sure of itself, and then it just seemed to grow on that, week on week. It was beautifully judged by everyone. I guess that starts with Russell, who's the creative head, but everyone involved seemed to have such a grasp of what *Doctor Who* should be, and how it works, and they did it brilliantly I think.

Did the fact that you thought it was so good make it more daunting, knowing that it would be you on the screen come Christmas?
Oh without a doubt it makes you more daunted. With every passing week the series was getting better and better and fulfiling all its promise – and more. And Chris was *so* good in it. So sure-footed with what he did. So it left me thinking "there's an awful lot to live up to here." And the press coverage just got bigger and bigger, and the audiences seemed to get more and more into it. It really was a television sensation, and that's so rare these days.

What was the day like for you – given that the series will still in the middle of transmission – when you had to go down to Wales and step into that leather jacket on the TARDIS set?
It was very surreal, because suddenly you're in the TARDIS, and as you say it was still going out every week. Very odd. But of course there's an element of it which is "just do your job". You have to learn the lines and turn up and do it. But because of the... *import* of the moment [laughs] and the fact that I was starting something that's going to be a part of my life for goodness knows how long...

Fifteen years should do it, we reckon!
Fifteen years is, I believe, how long I'm doing it for, yes! [laughs] But yeah, it's difficult to separate the excitement of ▶

◀ the moment from the just getting on with it. And when I'd done it – because my bits only took about an hour – I just though "Is that enough? Do we not have to do something more special here? Have a party or something?" So yeah, kind of odd. But then I suspect there's going to be a lot of 'odd' over the next nine months...

How did the jacket fit?
Not as bad as I thought, actually! We're of a quite similar build. I'm quite lanky, so I always assume everyone must be much beefier than me. But it fitted me not too badly. Which is good, 'cos I'm going to have to wear it again for a bit.

How many big decisions did you have to make just for that minute's worth of screen time in Episode 13? I guess things like accent, hairstyle, even the way you wanted your Doctor to be remembered over the five-month gap must have been decided upon in advance?
Well yes, that was part of the import of those few seconds. We did discuss these things. I remember we decided I was going to have sideburns – which I'm currently growing back.

I wasn't sure if they were real! Prosthetics these days, you know...
Oh please! [laughs] They were all my own sideburns, and shall be again! So we decided on that, we decided on roughly what my hair would be doing I suppose. We didn't want to get too specific, so we had the chance to change it a bit if we wanted to. Just as long as it wasn't suddenly a pink mohican! The accent thing was decided for me, really. For reasons that will become apparent in the upcoming Christmas Special. I think you'll find it's explained, although I'm not saying any more than that...

Do you feel there's still a lot more to decide before you really tackle the part when the full series starts shooting?
I'm a bit nervous of being too categorical at the moment. I think any decisions will come from playing the scripts that arrive. And because we've got Russell and Mark Gatiss and Steve Moffat and the whole gang, you don't have to worry about that because they're going to be well written.

How many have you read now?
At this precise moment? One. I've read the Christmas Special, but there are others on their way. And we're in pre-production on another three.

And is the script what you were hoping for?
Oh yes! *The Christmas Invasion* is just brilliant. It's like a big, epic kind of space comic strip! It's magnificent. I don't want to say too much, but it's also a fantastic first episode for me.

You must know broadly what the sweep of your first series is going to be, so are there things you're really looking forward to? The papers have already been full of stories of Cybermen...
Oh yeah, and that's already pretty exciting, you know. It's brilliant to get to use some of those classic elements, but in a new way. I'm sure everything will be beautifully re-imagined for the twenty-first century. I don't know what the Cybermen are going to look like, but I should imagine that's a daunting job for the costume and/or prosthetics people to deal with.

Are there any monsters, be they from the old series or the new, that you'd really love to meet as the Doctor?
Hmmmm. Well obviously I would hope that the Daleks would appear at some point. I mean, you've got to fight them, haven't you? I wouldn't count otherwise! I mean it may not happen this year, but as next year has already been commissioned... [laughs] So fingers crossed I won't get the sack and everyone won't hate me!

▲ *With Nina Sosanya (Bellino) and Laura Fraser (Henriette) in Russell T Davies' take on **Casanova**.*

▼ *Playing DI Peter Carlisle in the BBC's **Blackpool** – in which he even appeared outisde the town's **Doctor Who** exhibition!*

So would you like to stay in the part for a while?
I honestly don't think you can know the answer to that question. Because it's such a particular job, and such a long job, and such a hard job. I mean, I imagine – and I pray – I'm going to love it, and I'll stay for the rest of my life! [laughs] But I don't think you can assume that anything is ever a done deal, really.

What about your lovely companion Rose? Have you been in touch with Billie Piper yet?
Yes I have, we've met up a few times now. I didn't know her before, but obviously I've been admiring her in the show. She's just great. Fantastic. Just absolutely perfect. Spunky and quick and sexy... just the ideal companion really. So I'm very very pleased that she's doing the whole series.

So come on, what *can* you actually tell us about the look and style of the Tenth Doctor?
I can exclusively reveal that I'm going to be wearing a long frock coat, a frilly shirt and a stovepipe hat. And I *will* have a long multi-coloured knitted scarf! [laughs]

And some *pince-nez* and a cricket jumper we hope?!
Yes! [laughs] No, not really! Genuinely we don't know yet. I've got a costume fitting tomorrow and another one on Thursday, and I've had two already so we're working on it. But we really don't know for sure yet.

I know some actors – Mark Gatiss especially – adore costume fittings and playing around with clothes. Are you a fan of dressing up?
Well I'm not such a fan to be honest. I get a bit antsy-pantsy with all that getting in and out of trousers and shirts. It makes me want to run up and down and scream! But I have been quite good about this one, 'cos I realise I'm going to be in it for a while. So we're taking our time and we're getting there, and Louise Page the new costume designer is being fantastic, as is Anna Lau the costume supervisor. And Phil Collinson has been very helpful, and he's going to be there again tomorrow. So it is very exciting, but it's also a blank sheet of paper, which is always a bit scary. It could go anywhere! I mean it *could* be a frock coat and a stovepipe hat, but although it is still *Doctor Who*, in some ways it's not the same show that it used to be, and I think expectations of what people find acceptable in a modern hero have changed. So I don't want to look *too* bizarre.

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THE DEATH OF DAVID KELLY
Peter Kosminsky's controversial new drama
Move over Darcy, it's...
CASANOVA
PLUS
...AND IT'S HELLO FROM US!
The return of the Two Ronnies

▲ *Who could have known? David appears on the cover of the **Radio Times** for Casanova – with the words 'Doctor Who' right next to his head...*

Can we assume you'll want a departure from Chris Eccleston's look?
Oh it certainly won't be what Chris was wearing because that's part of what you do – change things. But we'll see.

You've already mentioned what a long job playing Doctor Who is – so how are you looking forward to moving to Cardiff for the best part of a year?
I've scouted round a little bit already. I was there for a couple of days when we did the regeneration, but that's about the limit of my knowledge of Cardiff. I've got somewhere to live – which I haven't actually seen yet, but I'm sure it's all very lovely. The way I look at it, sometimes going away to work is better. It concentrates the mind. If you're working long hours and you're at home, there's always people to catch up with and things to cram in. But when you're away from home it's much easier to immerse yourself in the work. And yes, nine months is a long time to be away from home, but I guess I'll get back at weekends sometimes, and I'm sure it'll all be cool.

I think we can guess the answer to this one, but did you like *Doctor Who* when you were a lad?
I did watch it... every week... yes! [laughs]

Who was your Doctor?
Well I grew up with Tom Baker. And Peter Davison really, 'cos I was – what? – 10, 11 when he was doing it. So they were my two Doctors. Tom Baker is the one I have the earliest memories of, and then I was still watching it very avidly through Peter Davison, and then I lapsed a little bit in the final years I guess. But I caught up with those episodes later on.

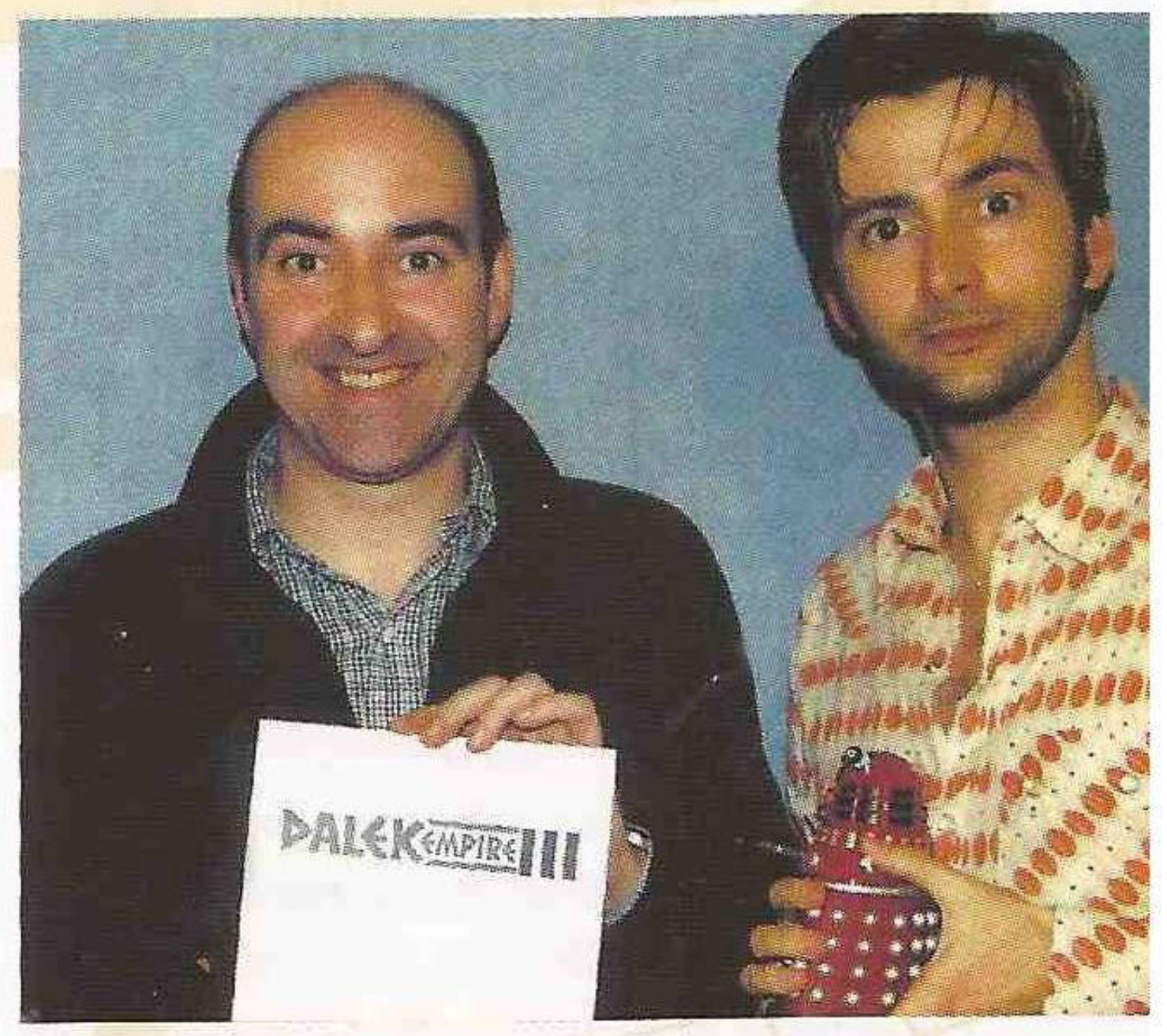
Were you a casual viewer, or a Target novelisation-collecting, *Doctor Who Monster Book*-scouring fan?
Listen, I've got a copy of *The Doctor Who Monster Book* signed by Tom Baker! I met him in John Menzies in Glasgow with my school pal Gordon Whyte when I was about seven. Gordon's dad took us, and we met Tom Baker, and I don't know if my memory is playing tricks on me, but I think he was all dressed up in the full gear. And it must have been the height of summer, because I remember thinking he must be hot! But it was amazing to meet him. I do think he was utterly spellbinding as the Doctor.

Well Tom likes you, too! A quote from Mr Baker in the *Sunday Mail*: "I have caught a glimpse of Tennant and he has a kind of mercurial quality. I suppose it's star quality. You can believe he has secrets..."
I'm absolutely thrilled to bits about that. "He has secrets!" What a brilliantly mad and perfect thing to say. Wonderful! I will absolutely try and have some secrets for Tom. I will make it my mission. [laughs] I mean all the Doctors have been good, but because Tom was the first one I saw, its wired into my head that he's really the Doctor.

Did you play *Doctor Who* when you were a kid?
Oh yeah, in the playground. Didn't everyone?

And, more importantly, were you the Doctor in those games? Or were you the monster? Or even the assistant?!
That's a very good question! I don't know. I don't think I remember. [laughs]

Did you have a favourite *Doctor Who* monster?
Genuinely I don't think I did. I do remember loving the monsters, loving the idea of monsters and always looking for the next one and hoping it was going to be more horrific than ever. Tell you what though, I don't think I got what was so good about Daleks until I was much older. I just don't remember being particularly swayed by them. I mean, I get it *now*! With knobs on! [laughs]



► *With actor and writer Nicholas Briggs at the recording of **Dalek Empire III**, in which David played Galanar.*

Actually, do you have a *Doctor Who* collection? You know, videos, DVDs, that sort of thing?
[Coyly] Erm... I *might* have some...

Well assuming you *do* have a few, you'll know just how much public recognition and interest being Doctor Who brings. So are you prepared for that? You'll be on everyone's DVD shelf soon...
Well I don't know that you can be prepared for something that you've never had any experience of. I guess I'll just see what happens, really. I've been acting for 14 years, so you experience it a little – tiny nibbles of what that might be like. Things like, when you're with the Royal Shakespeare Company in Stratford, in the town for the summer you're a bit of a celebrity, you know? ►

▲ *"Any remake of a television show and I'm there!" David Tennant in the radio revival of* ***Dixon of Dock Green.***

◀ So I have a little understanding, but I also realise that this is going to be on a level that I've never experienced before, and probably will never experience again. [laughs] But it has a particular pull, this show, and it crosses so many age boundaries and class boundaries and everything, and no other show quite does. It is weird when you realise that some little flip comment you made to somebody one night becomes a story. There was this whole thing about me saying I wanted to wear a kilt as the Doctor. I mean, I wore a kilt to the BAFTAs and some journalist said to me something like "Oh, wouldn't that be a good outfit for the Doctor?", I said "Oh aye." And it has now been reported everywhere, that I said "I'm wearing a kilt"! But I'll give **DWM** the scoop now – I'm not! And I never said that!

Are you up for the extra-curricular side of playing the part? The *Blue Peters*, the opening fêtes, the chat shows...

I don't know. I think each individual thing has to be judged on its own merits, and you just do what you feel comfortable with. I mean, I can't see myself appearing in costume everywhere. I just don't think that's really me. I'm not saying it's a bad thing to do, but the blurring of the line between the character and yourself is a slightly odd one for me, and I don't feel that comfortable with it. You know, if I went on *Blue Peter* in my costume, trying to be the Doctor, I just think I'd be a bit disappointing – unless it was all scripted by Russell! Do you know what I mean?

Someone like Tom Baker, who was dressed up when I saw him as a kid in Glasgow, was never really himself, he was always the Doctor, and that's what made him so glorious. But for me I just think I'll have to wait and see how I feel. I mean, I might read this back in five years' time and think "What was I saying? Of course, I love nothing better than flinging my coat on and appearing on *Cheggers Plays Pop*" or whatever. [laughs] Of course I'm very happy to promote it, and go on *Blue Peter* if they ask me, but I suspect that it will be as me. But who knows, let's see what happens. It's difficult to know how it'll all pan out.

As the first actor to play the Doctor who could properly be described as a 'fan' of the show, do you find yourself constantly being pulled up by the realisation that actually, yes, this is real and you are the Tenth Doctor?

Yes, I absolutely do. I don't think anyone who grew up in the 1970s or 80s could not have those moments, but for me, who watched *Doctor Who* avidly, and loved the show, it is a bit surreal. But you have to get beyond that quite quickly. That's what I've been discovering, that the moment of that slight 'out-of-body experience' ends when you realise you have to knuckle down and do it. I've been talking to Mark [Gatiss] about that, actually, 'cos that's what he went through when he had to sit down and write it. You just think "How extraordinary, my dream job!"

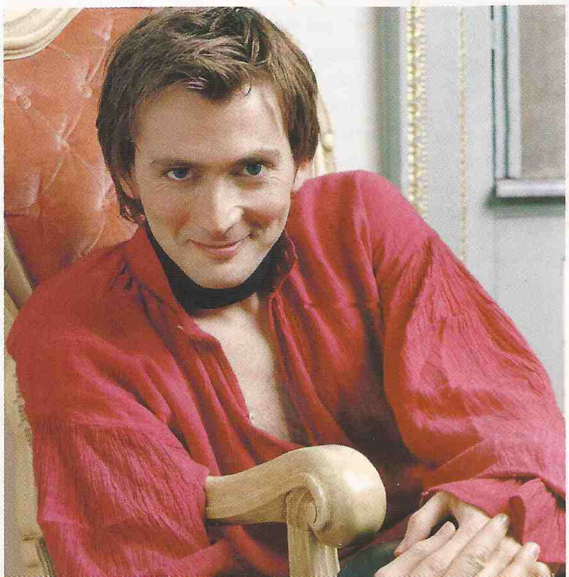
It's the moment you expect the end credits to roll, isn't it? But then you realise it's actually real life and you still have the job to do.

That's it exactly. Because it *is* a job, as well as everything else. And that's exactly how you'd want it to be, and that's great, but that does mean there's a certain extra responsibility to it. It's like, at the fitting tomorrow, yeah it'd be great to go into Angel's and try on as many mad outfits as possible, and find the silliest hat, and the most extraordinary cape, and the most bonkers boots, and a big Space Watch [laughs], but then actually you realise that would just be nonsense. And although we can have fun – and we're having a ball – we've got to get this right. So it's a balance of the two which is part of a fairly steep learning curve for me at the moment.

So finally – and it's a horrible question! – any last thing to say to all the DWM readers before you start on the series?

That's a very difficult one. I don't want to make any pronouncements because I don't think it's for me to do. It's weird all that, because inevitably... Well, when I was announced, I admit, I did go on [*Doctor Who* website] Outpost Gallifrey to have a quick look, because I just couldn't help myself, and everyone was encouraging me to go on and see what the fans were saying about me. So I went on there and the first comment I read was very nice, and the next comment was terribly flattering, and then the next one said something like "I can't bear the sight of him!" And the one after that said "Who?" The one after that said "I'd rather have David Morrissey." The one after that said "That's it! The dream is finished! Somebody who looks like a weasel could never play the Doctor! It's over!" And then I thought to myself that maybe it's best *not* to read this sort of thing too much! [laughs] And actually it's *not* for me. These forums aren't there for the guy playing the part, so I wouldn't pretend to have any pronouncements to make to the fans really. I just hope people like it. I hope they stick with it and give it a chance. I know everyone loved Chris, and so did I, but hopefully I won't disappoint people! ■

▼ *David charms the pants off everyone he meets as the legendary lover Giacomo Casanova...*



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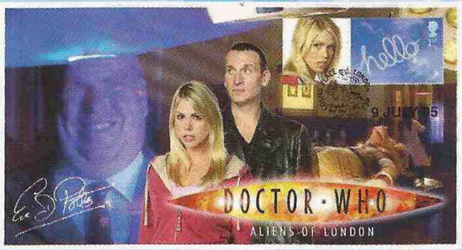

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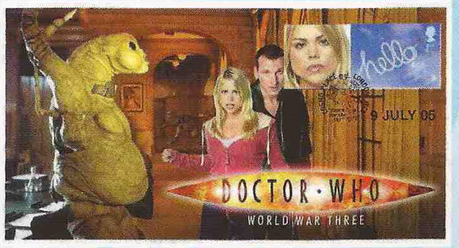

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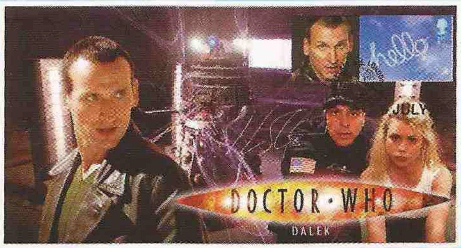

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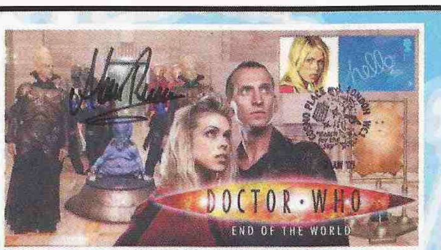

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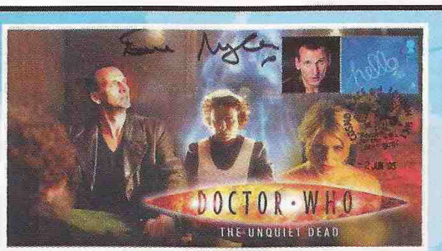

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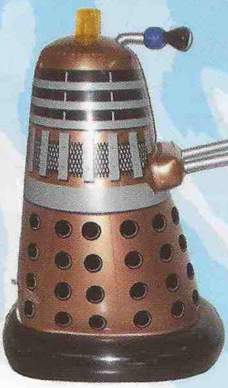

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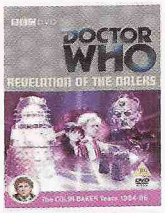

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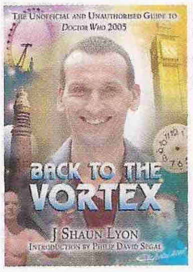

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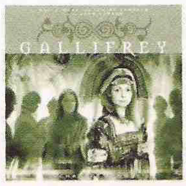

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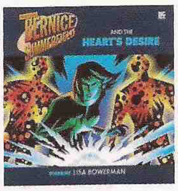

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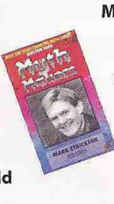

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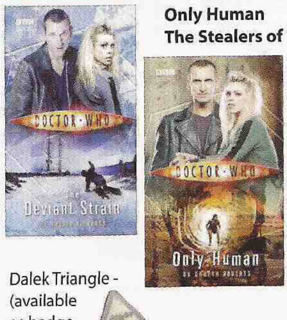

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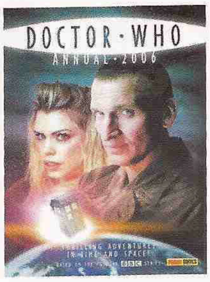

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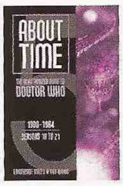

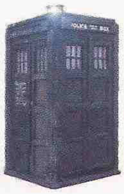

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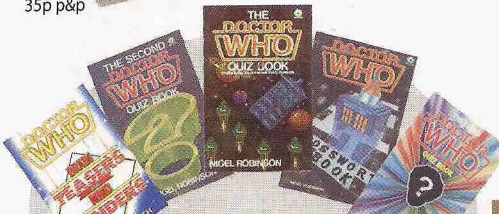

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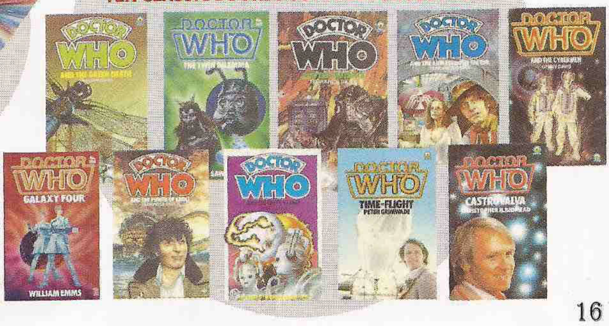

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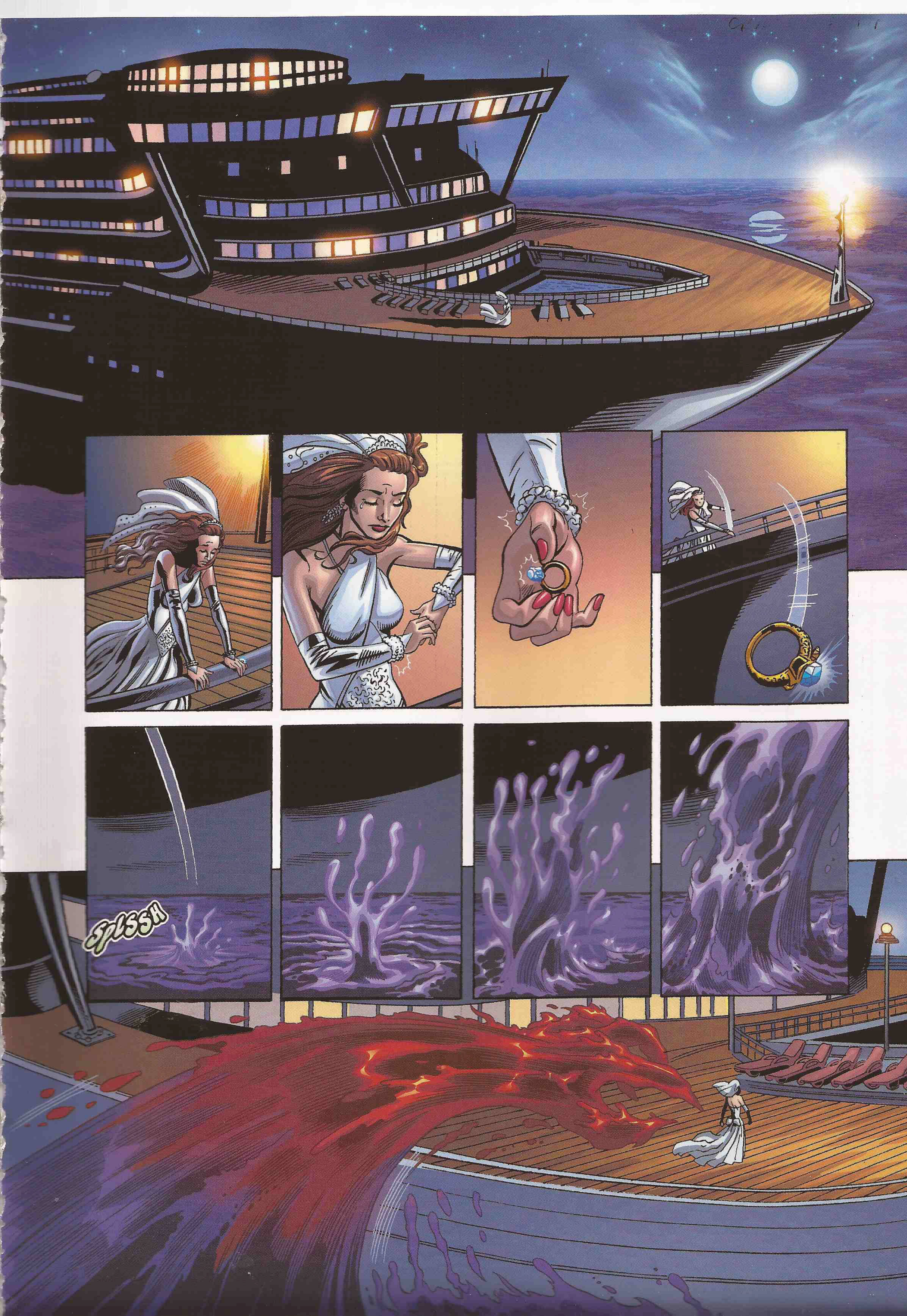
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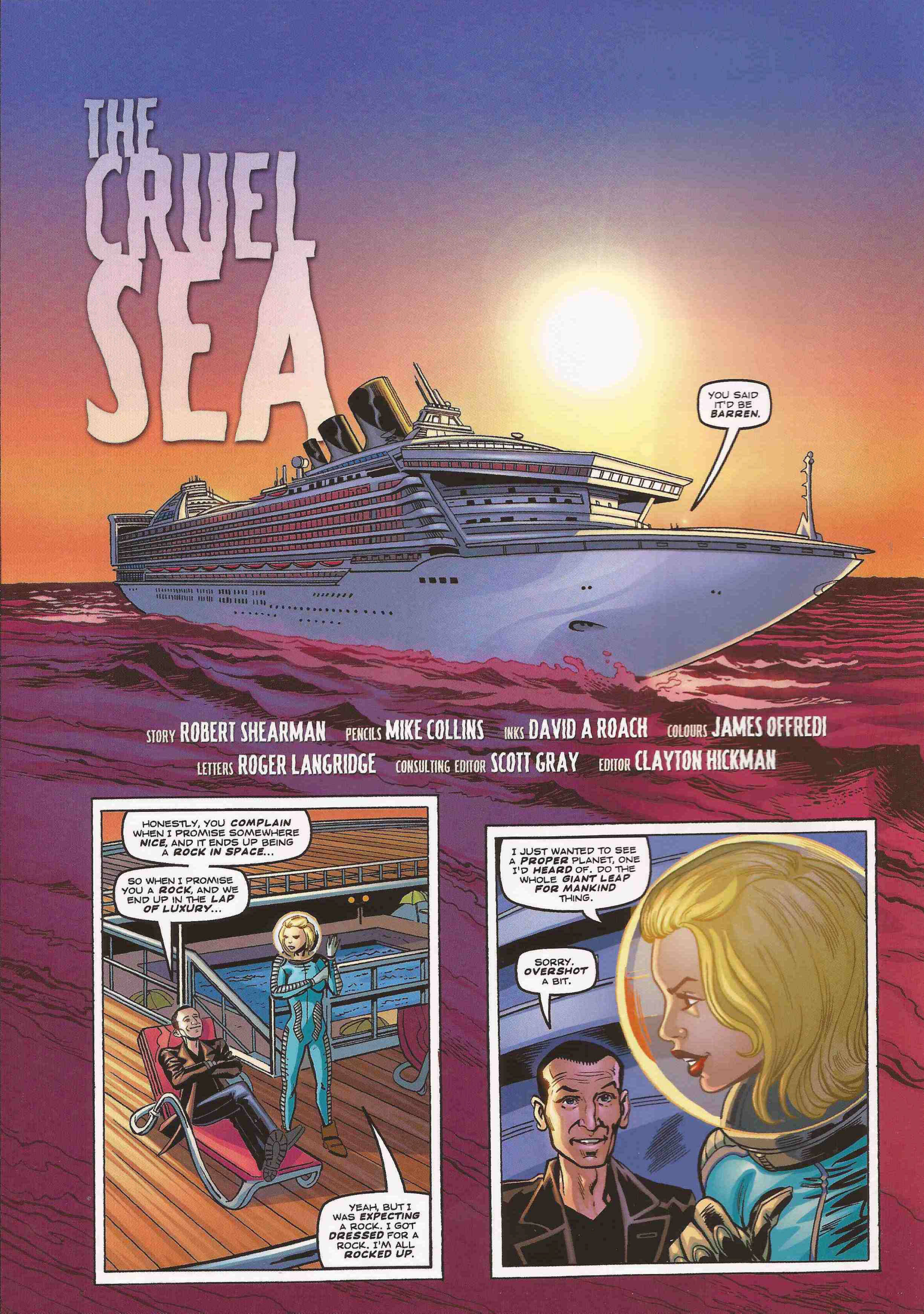
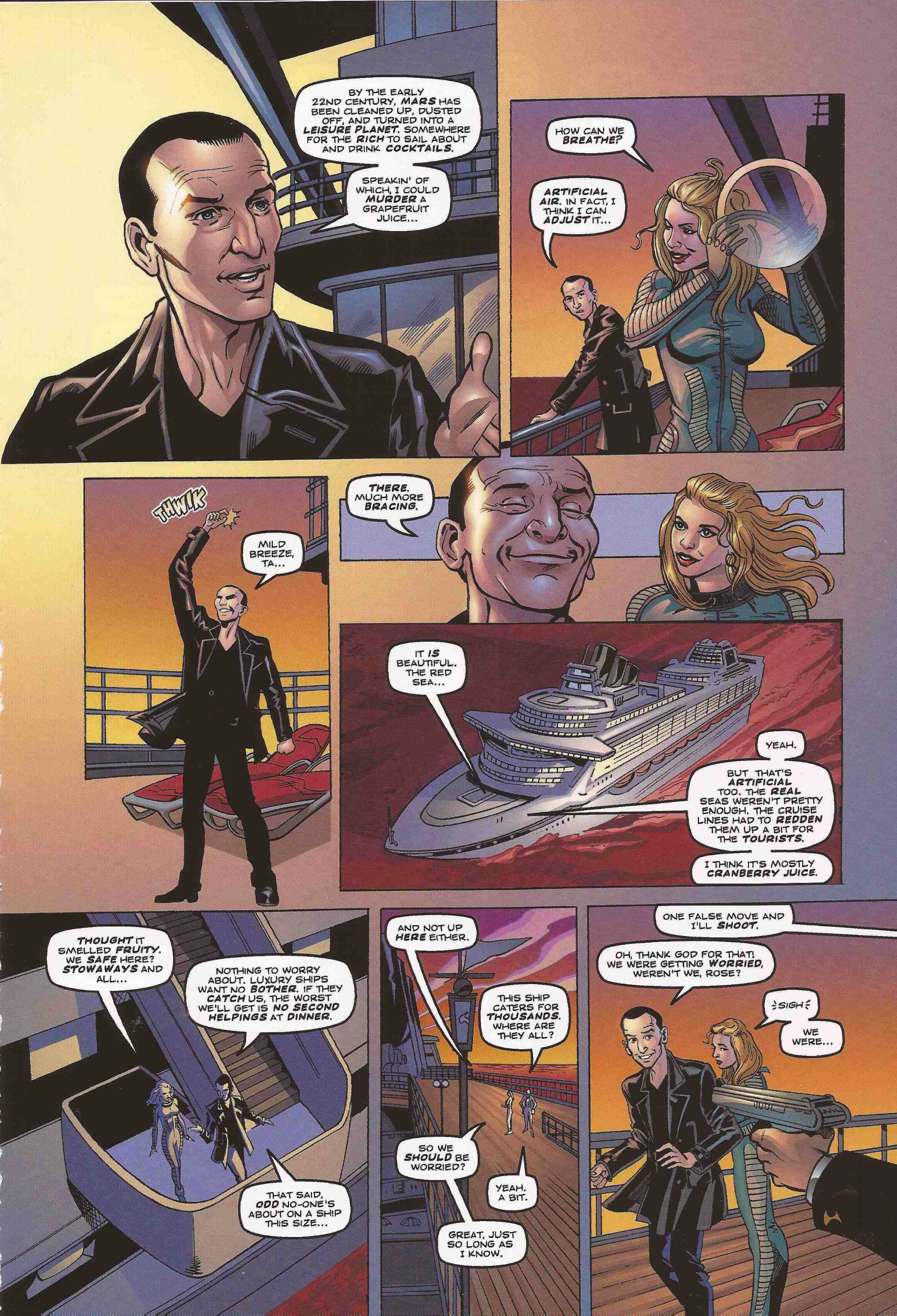
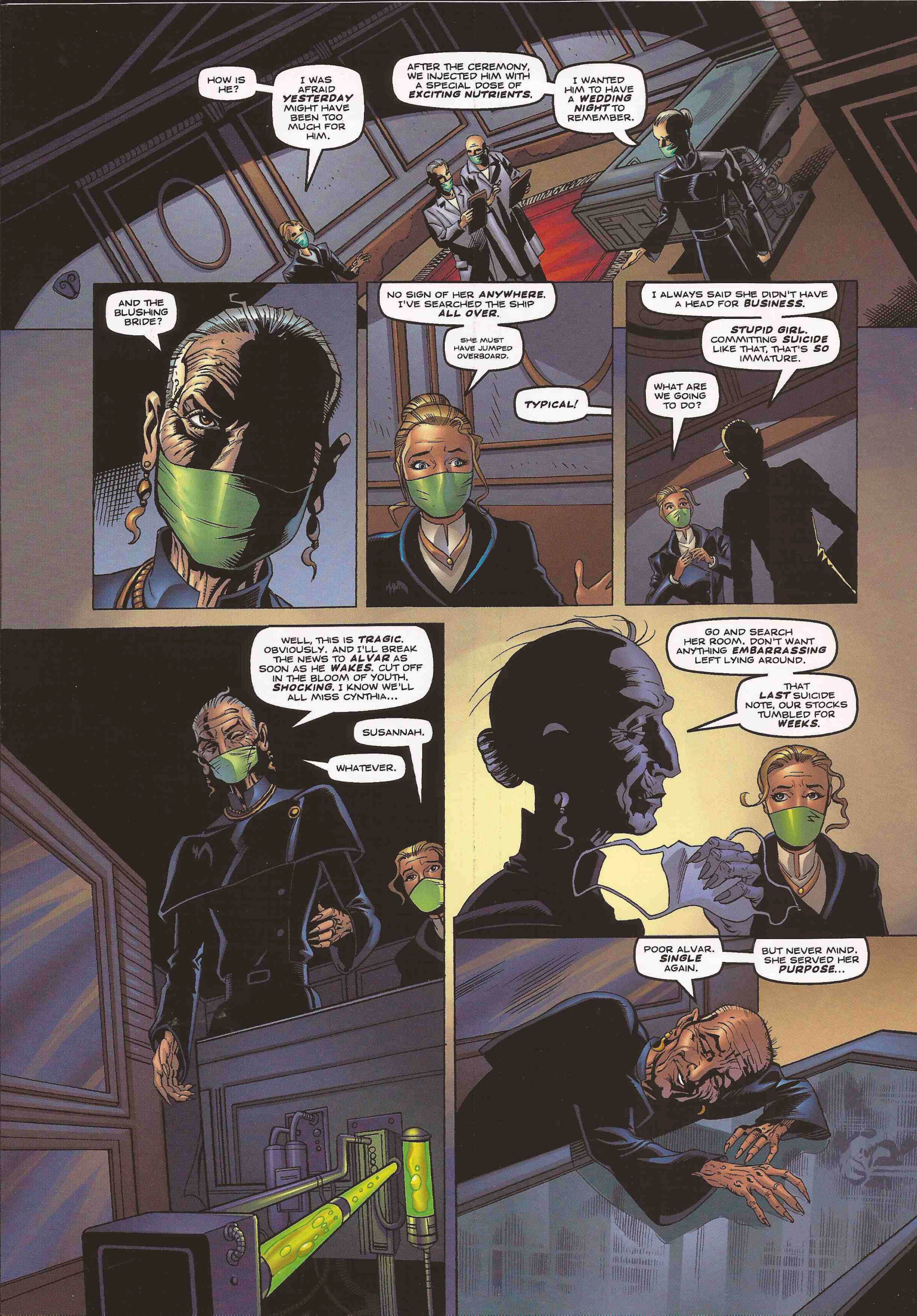
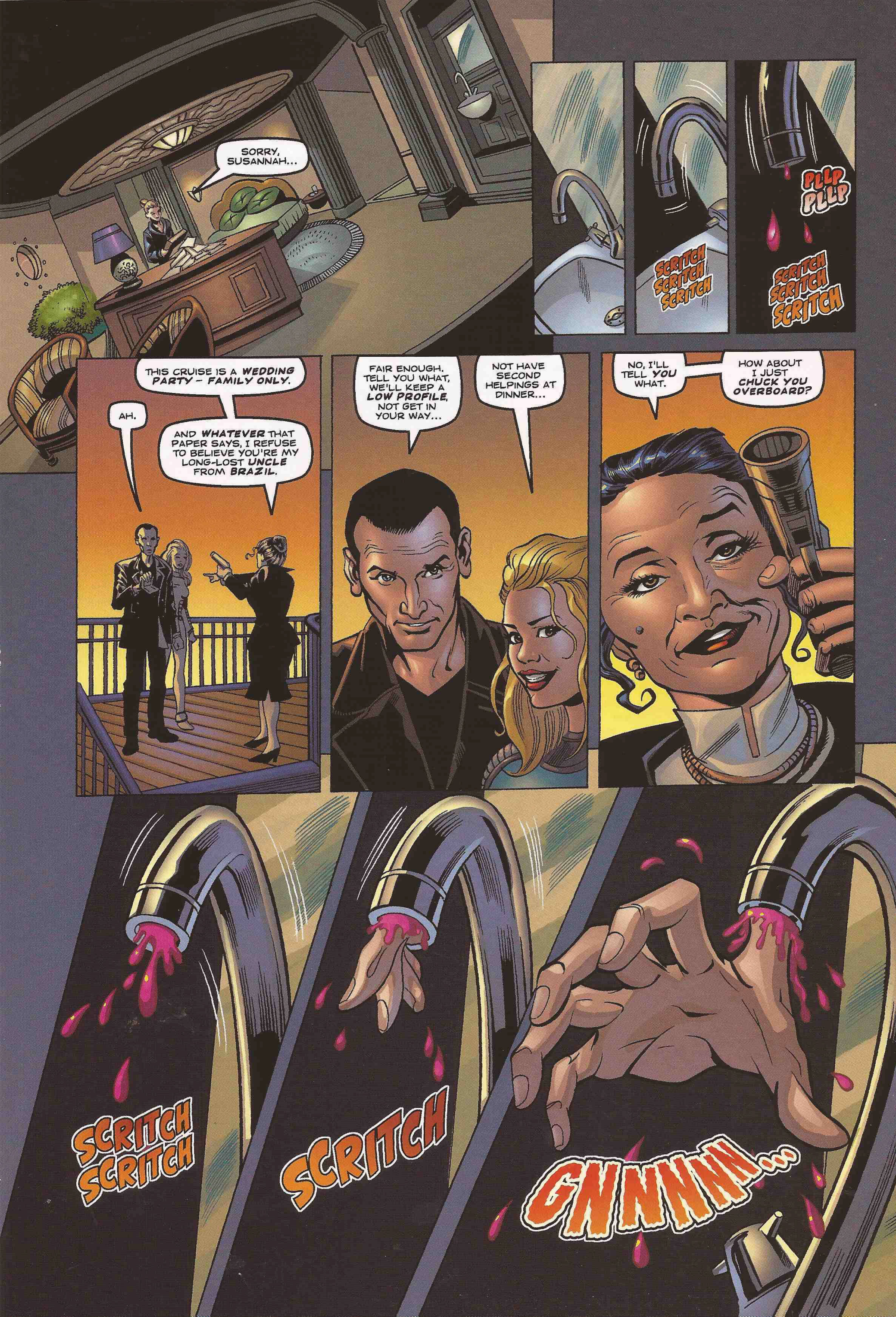
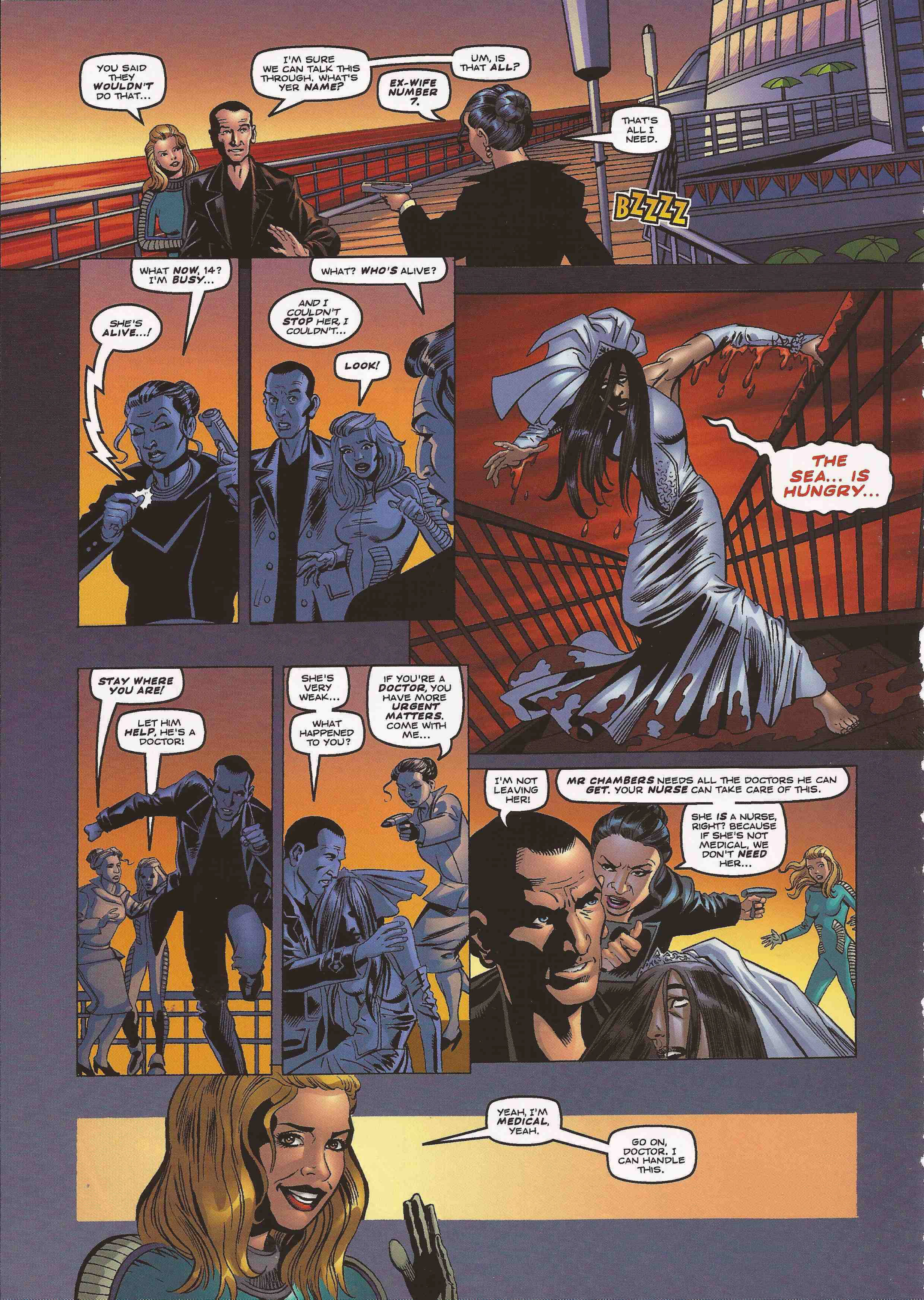
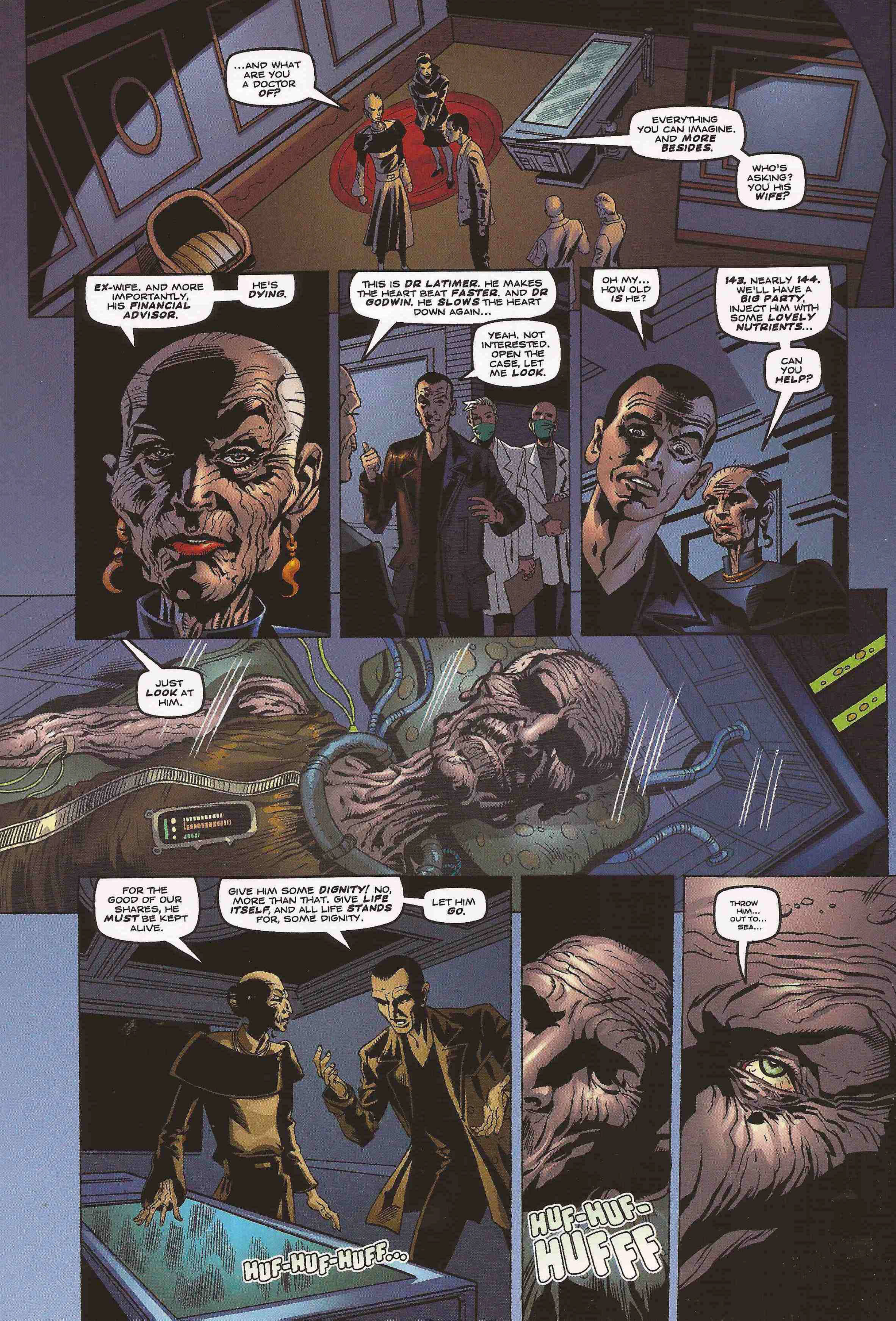

YOU SAID IT'D BE ***BARREN***.
HONESTLY, YOU ***COMPLAIN*** WHEN I PROMISE SOMEWHERE ***NICE***, AND IT ENDS UP BEING A ***ROCK IN SPACE***...
SO WHEN I PROMISE YOU A ***ROCK***, AND WE END UP IN THE ***LAP OF LUXURY***...
YEAH, BUT I WAS ***EXPECTING*** A ROCK. I GOT ***DRESSED*** FOR A ROCK. I'M ALL ***ROCKED UP***.
I JUST WANTED TO SEE A ***PROPER*** PLANET, ONE I'D ***HEARD*** OF. DO THE WHOLE ***GIANT LEAP FOR MANKIND*** THING.
SORRY. ***OVERSHOT*** A BIT.

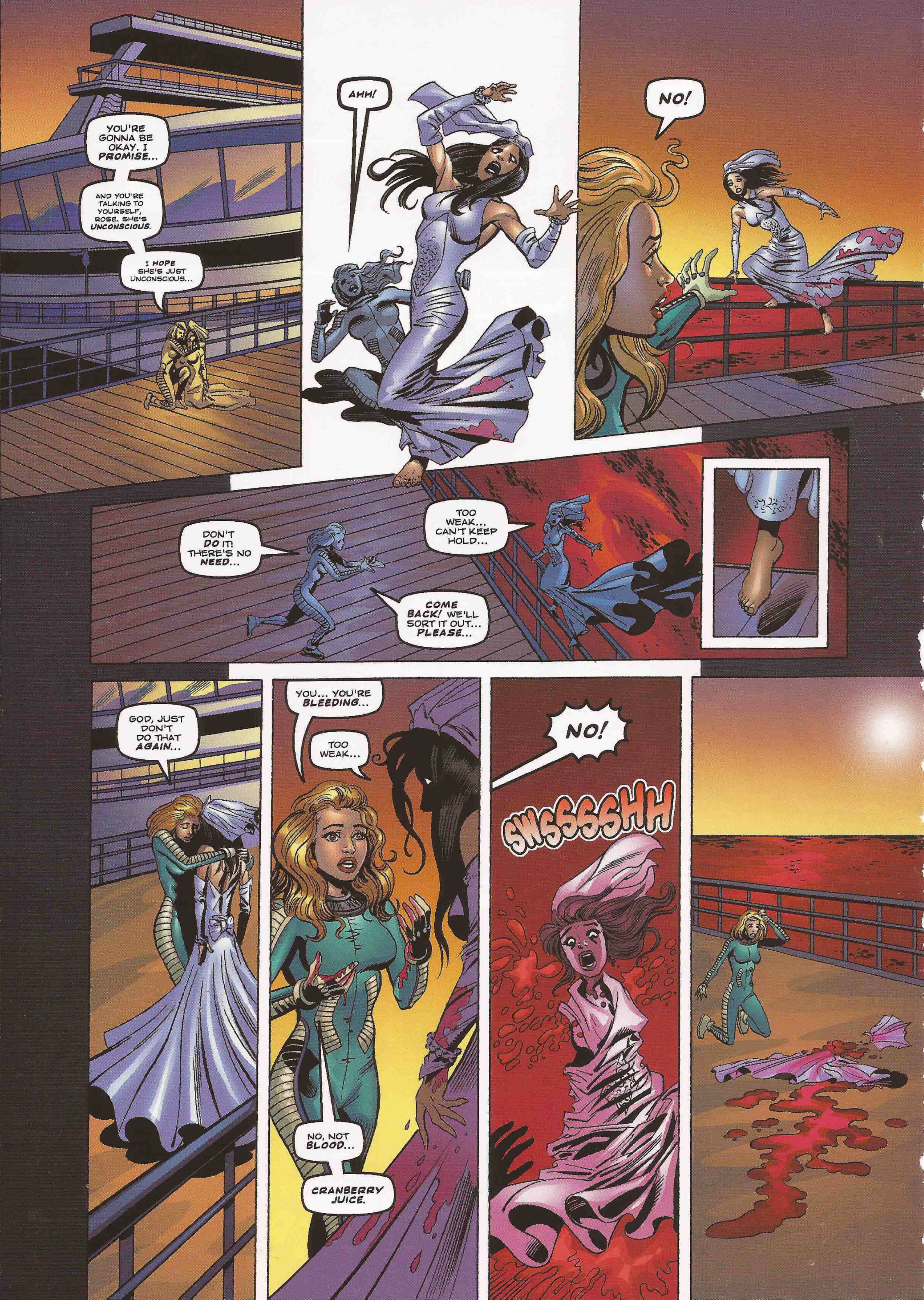

BY THE EARLY 22ND CENTURY, **MARS** HAS BEEN CLEANED UP, DUSTED OFF, AND TURNED INTO A **LEISURE PLANET**. SOMEWHERE FOR THE **RICH** TO SAIL ABOUT AND DRINK **COCKTAILS**.
SPEAKIN' OF WHICH, I COULD **MURDER** A GRAPEFRUIT JUICE...
HOW CAN WE **BREATHE?**
ARTIFICIAL AIR. IN FACT, I THINK I CAN **ADJUST** IT...
THWIK
MILD BREEZE, TA...
THERE. MUCH MORE **BRACING**.
IT **IS** BEAUTIFUL. THE RED SEA...
YEAH.
BUT THAT'S **ARTIFICIAL** TOO. THE **REAL** SEAS WEREN'T PRETTY ENOUGH. THE CRUISE LINES HAD TO **REDDEN** THEM UP A BIT FOR THE **TOURISTS**.
I THINK IT'S MOSTLY **CRANBERRY JUICE**.
THOUGHT IT SMELLED **FRUITY**. WE **SAFE** HERE? **STOWAWAYS** AND ALL...
NOTHING TO WORRY ABOUT. LUXURY SHIPS WANT NO **BOTHER**. IF THEY **CATCH** US, THE WORST WE'LL GET IS **NO SECOND HELPINGS** AT **DINNER**.
THAT SAID, **ODD** NO-ONE'S ABOUT ON A SHIP THIS SIZE...
AND NOT UP **HERE** EITHER.
THIS SHIP CATERS FOR **THOUSANDS**. WHERE ARE THEY ALL?
SO WE **SHOULD** BE WORRIED?
YEAH. A BIT.
GREAT, JUST SO LONG AS I KNOW.
ONE FALSE MOVE AND I'LL **SHOOT**.
OH, THANK GOD FOR THAT! WE WERE GETTING **WORRIED**, WEREN'T WE, ROSE?
SIGH
WE WERE...

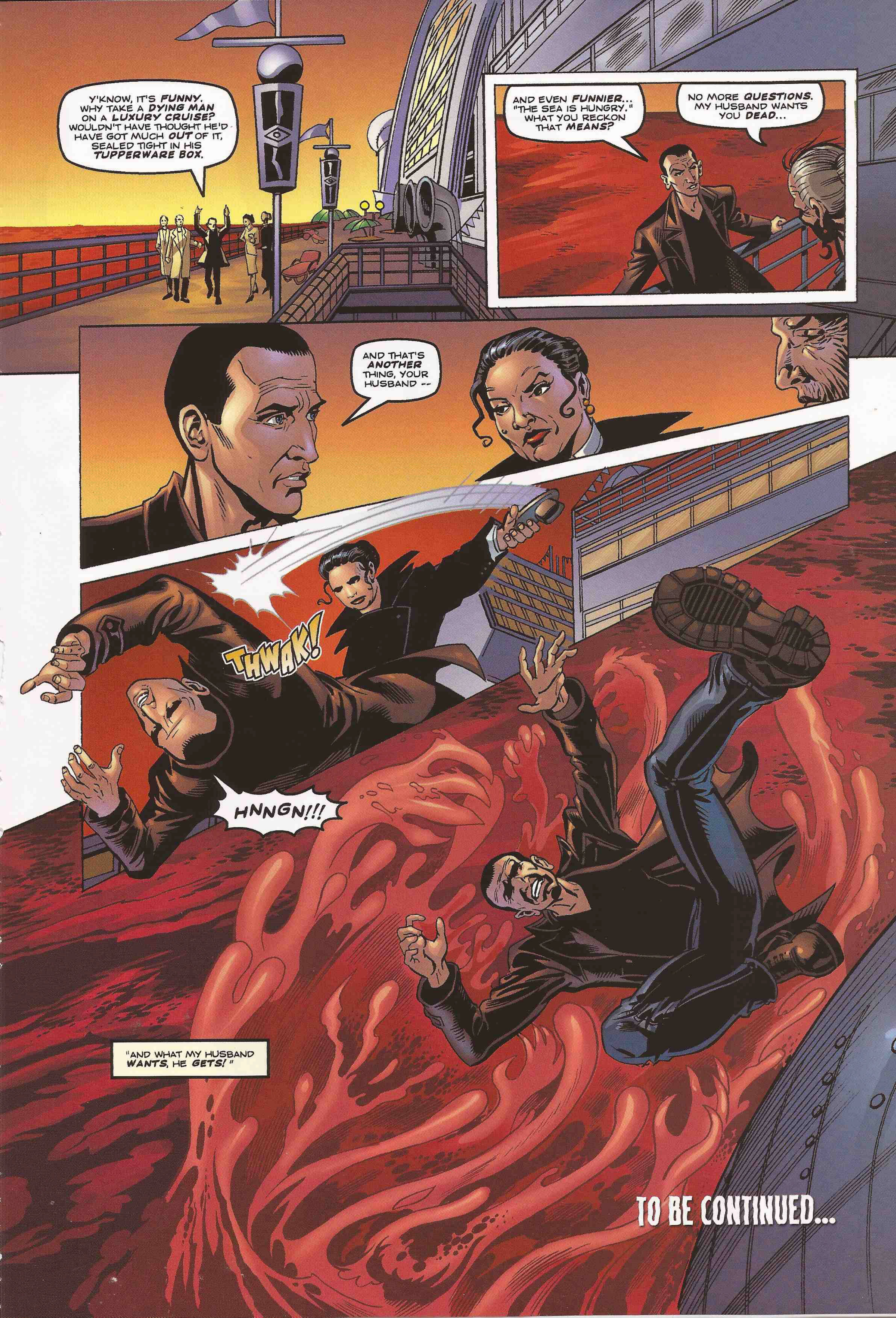

HOW IS HE?
I WAS AFRAID YESTERDAY MIGHT HAVE BEEN TOO MUCH FOR HIM.
AFTER THE CEREMONY, WE INJECTED HIM WITH A SPECIAL DOSE OF EXCITING NUTRIENTS.
I WANTED HIM TO HAVE A WEDDING NIGHT TO REMEMBER.
AND THE BLUSHING BRIDE?
NO SIGN OF HER ANYWHERE. I'VE SEARCHED THE SHIP ALL OVER.
SHE MUST HAVE JUMPED OVERBOARD.
TYPICAL!
I ALWAYS SAID SHE DIDN'T HAVE A HEAD FOR BUSINESS.
STUPID GIRL. COMMITTING SUICIDE LIKE THAT, THAT'S SO IMMATURE.
WHAT ARE WE GOING TO DO?
WELL, THIS IS TRAGIC. OBVIOUSLY. AND I'LL BREAK THE NEWS TO ALVAR AS SOON AS HE WAKES. CUT OFF IN THE BLOOM OF YOUTH. SHOCKING. I KNOW WE'LL ALL MISS CYNTHIA...
SUSANNAH.
WHATEVER.
GO AND SEARCH HER ROOM. DON'T WANT ANYTHING EMBARRASSING LEFT LYING AROUND.
THAT LAST SUICIDE NOTE, OUR STOCKS TUMBLED FOR WEEKS.
POOR ALVAR. SINGLE AGAIN.
BUT NEVER MIND. SHE SERVED HER PURPOSE...


SORRY, SUSANNAH...
SCRITCH SCRITCH SCRITCH
PLLP PLLP
SCRITCH SCRITCH SCRITCH
THIS CRUISE IS A WEDDING PARTY – FAMILY ONLY.
AH.
AND WHATEVER THAT PAPER SAYS, I REFUSE TO BELIEVE YOU'RE MY LONG-LOST UNCLE FROM BRAZIL.
FAIR ENOUGH. TELL YOU WHAT, WE'LL KEEP A LOW PROFILE, NOT GET IN YOUR WAY...
NOT HAVE SECOND HELPINGS AT DINNER...
NO, I'LL TELL YOU WHAT.
HOW ABOUT I JUST CHUCK YOU OVERBOARD?
SCRITCH SCRITCH
SCRITCH
GNNNN...


YOU SAID THEY WOULDN'T DO THAT...
I'M SURE WE CAN TALK THIS THROUGH. WHAT'S YER NAME?
EX-WIFE NUMBER 7.
UM, IS THAT ALL?
THAT'S ALL I NEED.
BZZZZ
WHAT NOW, 14? I'M BUSY...
SHE'S ALIVE...!
WHAT? WHO'S ALIVE?
AND I COULDN'T STOP HER, I COULDN'T...
LOOK!
THE SEA... IS HUNGRY...
STAY WHERE YOU ARE!
LET HIM HELP, HE'S A DOCTOR!
SHE'S VERY WEAK...
WHAT HAPPENED TO YOU?
IF YOU'RE A DOCTOR, YOU HAVE MORE URGENT MATTERS. COME WITH ME...
I'M NOT LEAVING HER!
MR CHAMBERS NEEDS ALL THE DOCTORS HE CAN GET. YOUR NURSE CAN TAKE CARE OF THIS.
SHE IS A NURSE, RIGHT? BECAUSE IF SHE'S NOT MEDICAL, WE DON'T NEED HER...
YEAH, I'M MEDICAL, YEAH.
GO ON, DOCTOR. I CAN HANDLE THIS.


...AND WHAT ARE YOU A DOCTOR OF?
EVERYTHING YOU CAN IMAGINE. AND MORE BESIDES.
WHO'S ASKING? YOU HIS WIFE?
EX-WIFE. AND MORE IMPORTANTLY, HIS FINANCIAL ADVISOR.
HE'S DYING.
THIS IS DR LATIMER. HE MAKES THE HEART BEAT FASTER. AND DR GODWIN. HE SLOWS THE HEART DOWN AGAIN...
YEAH. NOT INTERESTED. OPEN THE CASE, LET ME LOOK.
OH MY... HOW OLD IS HE?
143. NEARLY 144. WE'LL HAVE A BIG PARTY. INJECT HIM WITH SOME LOVELY NUTRIENTS...
CAN YOU HELP?
JUST LOOK AT HIM.
FOR THE GOOD OF OUR SHARES, HE MUST BE KEPT ALIVE.
GIVE HIM SOME DIGNITY! NO, MORE THAN THAT. GIVE LIFE ITSELF, AND ALL LIFE STANDS FOR, SOME DIGNITY.
LET HIM GO.
HUF-HUF-HUFF...
HUF-HUF-HUFFF
THROW HIM... OUT TO... SEA...


YOU'RE GONNA BE OKAY. I PROMISE...
AND YOU'RE TALKING TO YOURSELF, ROSE. SHE'S UNCONSCIOUS.
I HOPE SHE'S JUST UNCONSCIOUS...
AHH!
NO!
DON'T DO IT! THERE'S NO NEED...
TOO WEAK... CAN'T KEEP HOLD...
COME BACK! WE'LL SORT IT OUT... PLEASE...
GOD, JUST DON'T DO THAT AGAIN...
YOU... YOU'RE BLEEDING...
TOO WEAK...
NO, NOT BLOOD...
CRANBERRY JUICE.
NO!
SWSSSSHH


Y'KNOW, IT'S FUNNY. WHY TAKE A DYING MAN ON A LUXURY CRUISE? WOULDN'T HAVE THOUGHT HE'D HAVE GOT MUCH OUT OF IT, SEALED TIGHT IN HIS TUPPERWARE BOX.
AND EVEN FUNNIER... "THE SEA IS HUNGRY." WHAT YOU RECKON THAT MEANS?
NO MORE QUESTIONS. MY HUSBAND WANTS YOU DEAD...
AND THAT'S ANOTHER THING, YOUR HUSBAND --
THWAK!
HNNGN!!!
"AND WHAT MY HUSBAND WANTS, HE GETS!"
TO BE CONTINUED...

1053 K°ODAK

A Long Game

Can you believe that its been almost two years since **Russell T Davies** became *Doctor Who*'s new executive producer? Since then he's overseen 13 new episodes (eight of which he wrote himself), been instrumental in casting two new Doctors, and is about to start work on another 28 adventures in time and space! **Benjamin Cook** asked Russell just when he finds time to sleep...

IT'S MAY 27, 2005, AND I AM THE first person in the world, outside of the actual production team, to see David Tennant as the Tenth Doctor.

Oh. My. God.

I'm sat on the leather sofa in Russell T Davies' Cardiff residence – a stylishly-furnished flat overlooking the Bay. The view from the balcony is stunning. I'm ignoring the view from the balcony. I'm transfixed on Russell's widescreen TV, watching the closing moments of an almost-finished edit of the Series One finale, *The Parting of the Ways*. First surprise: the Doctor regenerates standing up! Second surprise: I almost cried! Third surprise: no Scottish accent!

Oh. My. God.

"It's funny, cos I didn't realise that it was different from old regenerations until someone – I think it was Joe [Ahearne, the director] – pointed it out," Russell tells me. "Yes, he regenerates standing up. I wanted it to be dynamic, none of that passive lying-about stuff. It's not a defeated moment: it's glorious. I think the script says 'like a volcano'. We had lots of debates about what was best: should we end on a cliff-hanger, with sparks of fire coming out of the Doctor's neck? Should we leave the reveal till Christmas? In the end, we decided not to, so as to give the whole thing a proper, definitive ending. It's slightly a cliffhanger in that you're wondering what happens next, and how Rose reacts to the Doctor, but I think that was the right decision in the end."

And Christopher Eccleston's fantastic last line – how long did Russell spend deliberating over that?

▲ *The Doctor regenerates still standing up! "I wanted it to be dynamic, none of that passive lying-about stuff..."*

"I didn't spend much time, to be honest," he says. "If you'd said to me, 'This is Chris' last line,' I'd probably have frozen up. But it took as long to write as it did to type – some lines just feel right. And it's not just a Ninth Doctor line: that's for Chris. He *is* fantastic. He so deserves that moment – well, he deserves a BAFTA. I hope that line isn't all he gets!"

We head out to a seafood restaurant on the Bay, just round the corner from where *Boom Town* was filmed earlier in the year. I remember watching them – Annette Badland as Margaret Slitheen, handcuffed to Christopher Eccleston, fooling around in bondage. "Careful they don't break," Chris warned her. "Russell wants these back at the end of the night!"

While we wait for someone to take our order (we're kept waiting for ages, but we're sitting outside and it's such lovely weather that neither of us mind), I ask Russell how exactly he popped the question to Mr Tennant.

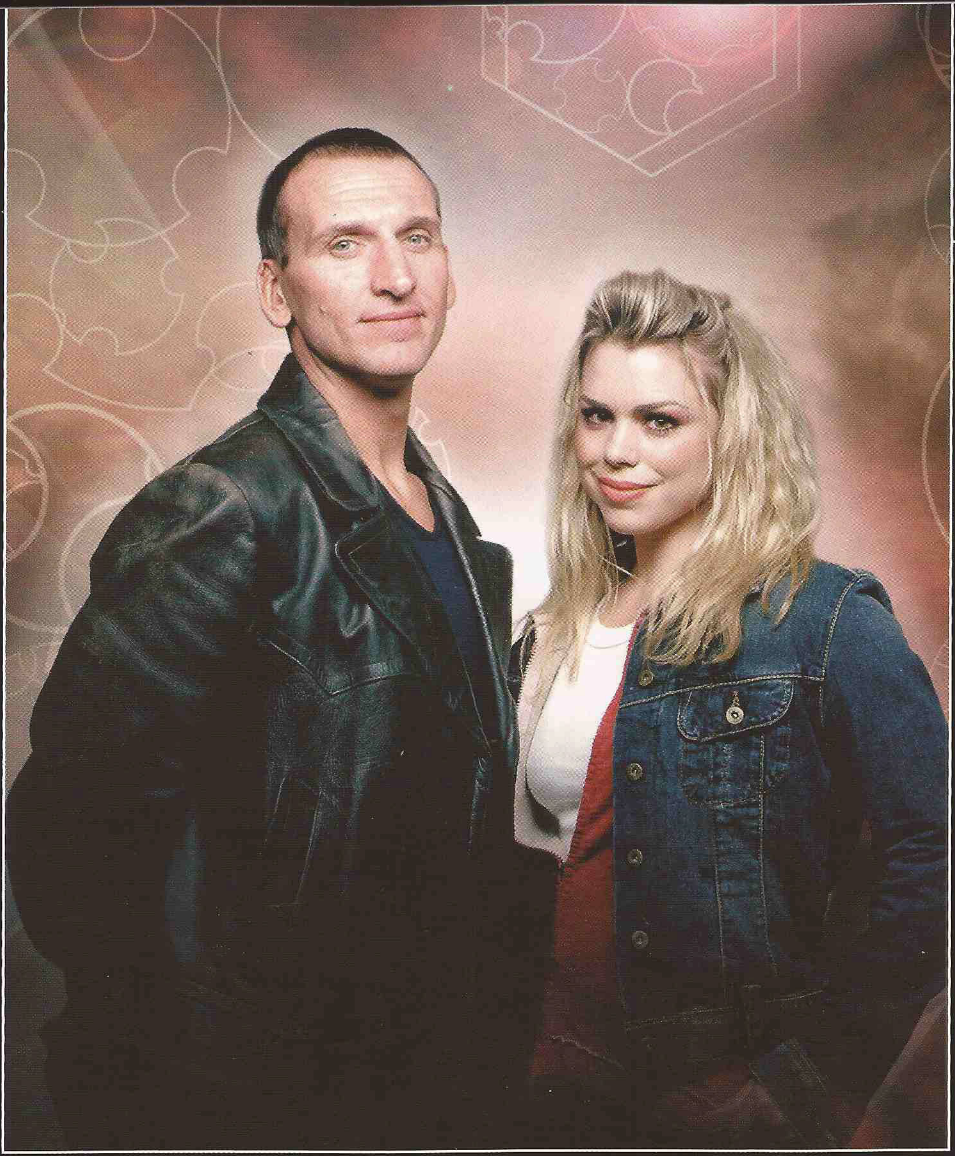
"Actually, I didn't. Julie asked him," he admits, referring to Julie Gardner, his fellow executive producer. "She actually said, 'Do you want to be the next Doctor?' I was dying to ask him myself, but she led her way into it."

What was David's reaction?

"He laughed, and then he swore, and the third thing he did was say, 'I want a very long coat.' That was it! I thought, 'I think he wants to do it.' And then, later, we sent him home in a taxi – he was brimful of excitement. It was so brilliant to see. I've never seen the man so excited. I mean, he could have woken up the next morning and thought, 'No, I've changed my mind,' but he didn't. And we had to keep it very quiet, because no one knew at that point that Chris was leaving. It sounds very easy when you read about it – it sounds like we offered David the part and that was that – but it's a long, long negotiation process. David was dying to do it, but you can't rely on friendships and favours; you have to take a step back and let the lawyers and agents do their stuff. It's a proper legal negotiation. It takes a lot of ironing out. Even when [1980s producer] John Nathan-Turner used to tell that story of meeting Colin Baker at a wedding and deciding to cast him as the Sixth Doctor, you'd think, 'Oh, it *must* have been more complicated than that...?'"

Russell pauses to consider this. "Then again, maybe not! So when David's name leaked – and I do not know how these leaks happen – it could have been fairly disastrous. His agent could have said, 'No thanks, then.' As it happens, he's got a brilliant agent, who's very, very incisive, but these things are a minefield of negotiations and it doesn't help to have it paraded across the papers like that. It was horrible."

Here's the thing about Russell: he is, in every sense, larger than life – self-assured, loud, and unbelievably ▶



▲ *Christopher Eccleston and Billie Piper – the perfect team!*

◀ loquacious ("I'll keep talking all night. The full history, I don't mind!"). There's no one better to share a bottle of wine with on a warm Friday evening on Cardiff Bay. He has a keen wit, a cheeky sense of humour ("Good old Cardiff!" he chuckles, when the waiter forgets which way round the knife and fork go), and more charisma than seems decent. Russell's second greatest talent – his first must be his writing – is his capacity to make you feel, whether it's five minutes or five hours that you're spending in his company, like the most important person in his world.

"Are you working all weekend?" he asks the waiter. "Ooh, it's Bank Holiday, isn't it? Not for me. No, I've got to work. I'm not complaining. It pays for the wine! How marvellous. Hooray!"

Of course, talking all night is all very well, and more than possible, but we must get back to Russell's flat – more specifically, his widescreen TV – in time for *Big Brother*, which starts at nine o'clock. He's a huge fan. It's launch night. "It's hard," he tells me, "cos I do so many interviews – I did eight listings magazines yesterday..."

Does he ever get fed up of being interviewed?

"Honestly? No," he says, "because if you do an interview and it makes ten more people watch, well, that's ten more people on our viewing figures. The problem is you find yourself saying the same thing. By the eighth journalist, you go, 'What can I say that's new?' You've got to be bland in those interviews for listings magazines. But what's lovely is that they've all watched every single episode of this series! That's extraordinary. God, that's amazing. I've done interviews for listings magazines for other shows and they don't really care – it's like they don't even watch the stuff. But I'll say new things for you," he smiles sweetly. "I'll say interesting **Doctor Who Magazine** things."

> "The chemistry between Chris and Billie is magic. If two people are good, then it works. So I have no worry about what Billie's going to be like with David."

▼ *Russell on set for Billie's first day of shooting, 20 July 2004.*

In that case, Russell, how successful did you expect *Doctor Who* to be? Back in March, you were treading the line between bigging up the show so that people would watch, and downplaying your expectations in case no one did.

"Yes, I was ready for a fall," he confesses. "Absolutely. I mean, you have to do the interview with *The Mirror* where you say that it's a completely brilliant programme, but it's my job to do that. Seriously, I'm sitting there thinking, 'What if only two million people watch?' Nicola Shindler, who runs Red Production Company, is one of the people I trust most in the industry, but she was the one saying to me, 'It's niche, it's science-fiction. It doesn't matter how hard you work, it's never going to be that big.' I was really worried. I was thinking, 'This is either going to reinvigorate the whole legacy, or prove that it deserved to be taken off in 1989.'"

Was there a specific moment when you thought, 'Hooray, we haven't messed up'?

"No one moment," he replies, "cos we're so busy that we don't have time to stop and say, 'This is absolutely extraordinary!' But it is. And it doesn't happen often. The only other time I've been able to say this was with *Queer as Folk* – we made that and thought, 'Late-night Channel Four? Three people are going to watch.' But that became huge. You think you'll have only one of those in your career; for it to happen with this as well, which is a programme I've always loved, is quite extraordinary. We're getting more viewers than *Holby City*, *The Bill*, *Footballers' Wives*, *Bad Girls*, all of them. The Royal Wedding! Of course, we could go through this restaurant and find that no one's ever seen it. You know, it's not 52 million people watching; it's eight million."

Isn't there also a danger of becoming complacent?

"You just don't," he rebuffs. "What's brilliant for us is having a new Doctor, because it terrifies us in many ways. All the energy and all the nervousness is there because of the new Doctor. If we lose half a million viewers, which programmes do naturally – the second series of anything always gets lower viewing figures – I don't want David thinking, 'Oh, it's me.' As long as we keep worrying, then we're fine. We sat

▲ *Russell with his fellow executive producers Mal Young and Julie Gardner at a* ***Doctor Who*** *briefing day on 24 August 2004.*

there today in our first tone meeting for Series Two and it's a nightmare. Affording it is going to be a nightmare, the schedule's a nightmare... but I think all good work comes out of worry and pessimism, thinking it'll all go wrong! We've done enough for it to be burned in people's minds as a success, but you still worry."

OF COURSE, CHRIS IS A HARD act to follow, and David has his work cut out, but there's still a lot of pressure on Russell, because this is, in many people's eyes, his baby. "You're less vulnerable as a writer, though," Russell thinks. "Never forget: actors are on the frontline. If the first series had bombed, if it had ended up with two million viewers, people would remember it as 'the Chris and Billie show'. This may sound ridiculous, but I've got *Queer as Folk* – it's still the first thing people mention about me, six years on. I had that series on ITV last winter, that *Mine All Mine*, and it died a death. By the last episode, we were getting two million viewers. And it doesn't matter. No one's writing stuff about me saying, 'Ooh, that was a disaster.' You're much more protected as a writer. As a writer, you're allowed to fail. You actually have permission to fail now and again, because it's sort of the job – you have ideas and some of them work and some of them don't. And really your name is only known in the industry. Ask most of this restaurant who Russell T Davies is...? Not a clue! And that's brilliant. That's the way it should be, really. If I could not do all the million interviews and just go and shut up, I would be very happy. But it's part of the game these days, so you have to do it."

You're not saying you don't enjoy it? Most writers find that they're –

"Locked away in attics, yeah," he interjects, and laughs. "But I get the flack as well. Just read what *Gay Times* say about me – half the time it's vile." He shrugs. "It doesn't matter. Again, *Queer as Folk* gave me a hide of steel to put up with that stuff. I had to step up in public and say what was behind the programme, because there were so many political issues that it wasn't fair to ask the cast to debate them. Journalists would ask the cast about the age of consent, gays in the army, gay marriage – as if the cast should have an opinion. Often what a journalist wants to do is trap you into saying something wrong, because then they get a better article. If a journalist can get a star of *Queer as Folk* to say, 'I don't think gay marriage should be allowed,' they get an amazing headline, it's a much better story. So that made me a bit of a media creature. I'm good at doing it, but I do it because I have to. And let's not pretend that the hype doesn't work. The hype behind *Doctor Who* was a massive part of that initial 10.8 million viewing figure. I've never seen such a vast publicity machine.

"To be honest," he continues, "if the series had failed, I'd have carried on and written the next thing, and those doors that have opened for me wouldn't have closed. Maybe if you have six failures in a row, doors start to close, but to be honest, and this is a terrible thing to say, there are so few people out there who *can* write, so few, that the doors don't close easily. Once the broadcasters know that you can write, they will forgive you and they will try to get something better out of you. It's in their interests to get your work to work. It's a good industry in that sense. I would hate to be an unemployed writer hearing this, because you sit there cursing to the heavens and saying, 'You sod, aren't you lucky?' I know it looks like that, but it's a lot of hard work. There is constant pressure, constant criticism, even the good stuff doesn't last – a good review is gone tomorrow."

Some people saw *Doctor Who* as a step backwards for Russell – and doesn't he just know it. "I had people in the industry," he admits, "looking me in the eyes and saying, 'What on Earth are you doing it for?' I had really big, important people saying, 'Why? Why waste your time on that thing?' Well, it's simply because I love it. I genuinely love it. And I knew that we could make it work. Whether we *would* make it work was a different matter. I mean, my age helps, because I honestly remember when it was loved – I was alive when everyone in school talked about it, and your teachers talked about it. My mum watched it, my sisters watched it... it did feel like everyone watched it, and I did believe that that was attainable again, and I believed that it deserved it. All those doubters and naysayers have now shut up, and even apologised to me."

But how confident was Russell that he was right for *Doctor Who*?

"I knew I could do it," he states, staring down at his crab ravioli, which has just arrived. "I'm absolutely steeped in it," he adds, "which also means that I'm aware of its faults. I knew that we weren't going to do episodes set on Gallifrey with Time Lord nonsense going on. I know what I *don't* like, and I had to proceed with an absolute confidence. I think everybody does their job like that: you walk in thinking, 'I know what I want to do,' and half of you is thinking, 'but can I do it?' It reaches a point where you have to have confidence – not ▶

▼ *Davies was so impressed with Annette Badland's performance as Margaret in* ***Aliens of London*** *and* ***World War Three****, that he brought the character back for* ***Boom Town****.*

I,TV!

Back in olden-fashioned times, when **DWM** had less than half its present sheen, *Off The Shelf* used to award marks out of five on a scale called Russell's Rateometer, illustrated with teeny-tiny TARDISes. It may be a different Russell, but we couldn't resist asking Mr T Davies to do a Rateometer of his own – taking a critical look back at his greatest TV hits. And, um, yes, he does rather abuse the system, but would *you* be brave enough to tell him off? No, us neither. He's six foot six, you know!

DARK SEASON (1991)
A sci-fi runaround – my career's come full circle! Lovely direction, great cast, terrible clothes. And let's never mention the blonde wigs. Jeremy Sheffield's in this, uncredited, with one line! But my first proper script, after *Why Don't You?*, so I'll always love it.

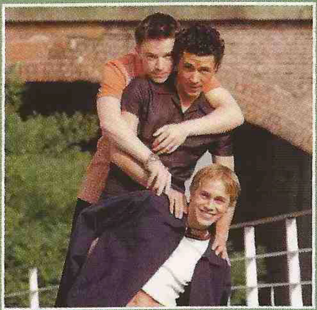
Russell's Rateometer: ■ ■ ■ ■ ■

CENTURY FALLS (1993)
Dark and strange and so overlong that it was cut to shreds and made even less sense than the original script. But look, Esme Harkness says 'The Abomination,' just like the Emperor Dalek, my career's come full circle! Beautifully directed, so it gets...

Russell's Rateometer: ■ ■ ■ ■ ■

THE GRAND (1997)
1920s melodrama in a big hotel. To this day, I'm hiding from the creators of *Upstairs, Downstairs*. Hush, is that Jean Marsh in my porch? First and last time I got (briefly) audiences over 10 million until this year. My career's come full circle!

Russell's Rateometer: ■ ■ ■ ■ ■



QUEER AS FOLK (1999/2000)
This had a slight gay agenda, though I don't think anyone noticed. Phew. Contains a gay, *Doctor Who*-watching man – my life's come full circle! Like it or not, *QAF* will be chiselled on my tombstone, for post-apocalyptic archaeologists to puzzle over, so it has to get...

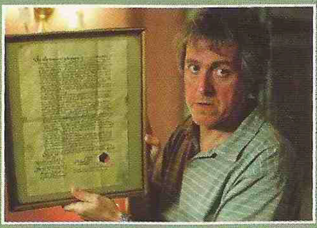
Russell's Rateometer: ■ ■ ■ ■ ■

BOB & ROSE (2001)
Ahh, maybe my favourite thing. Great example of tone, everyone gets the tone exactly right. 'Hovering six inches off the ground' said the director, and it does. First time I met Penelope Wilton, who's now *Doctor Who*'s Harriet Jones. My career's come full circle!

Russell's Rateometer: ■ ■ ■ ■ ■

THE SECOND COMING (2003)
Chris Eccleston and fantasy, my career's come full... shall I stop that now? I still can't believe anyone commissioned this, thank God for the ITV network. They must've been mad!

Russell's Rateometer: ■ ■ ■ ■ ■



MINE ALL MINE (2004)
Or 'The Private Joke' as my boyfriend calls it. It's true, if you met my family, this is like a documentary. But how nice, to put Swansea up on screen, and such a wonderful cast, it gave me a real passion for working with Welsh actors.

Russell's Rateometer: ■ ■ ■ ■ ■

CASANOVA (2005)
What a laugh. My first experience of working with Julie Gardner, and her sheer determination to get things made, thank God. I missed so much of the filming of this, cos I was in Cardiff, working on another little show.

Russell's Rateometer: ■ ■ ■ ■ ■

DOCTOR WHO (2005)
Hooray! Slitheen! Cassandra! A Space Pig! Anne Robinson! Suki! Chris and Billie and Camille and Noel and John!

Russell's Rateometer: ■ ■ ■ ■ ■

(Have you noticed that I've given all my shows five out of five? Lesson in life: no one else ever will...)

◀ arrogance, but enough confidence to say, 'I know what I'm doing.' So yes, I did believe that I could do it. Hooray! And I was right."

RUSSELL'S NAME FIRST CROPPED up in connection with a *Doctor Who* TV revival in the late-1990s. "I think it was late '98 or early '99," he says, "after *Queer as Folk* was made but before it went out. I had a friend called Tony Wood, a producer working at the BBC under [Controller of Continuing Drama Series] Mal Young, and I said, 'Why don't we do *Doctor Who*?' So he got me in for a meeting with one of Mal's deputies, a man called Patrick Spence, and some provisional ideas were discussed. I went in knowing more about the *Doctor Who* situation than them! 'There's a film in development with BBC Films,' I said, and they were like, 'Oh no, no, we'll sort it out,' and it never got any further. Two weeks later, they phoned me up and went, 'Oh, you're right.' So it died a death. I never even wrote a side of A4. I look back and I think, actually, it was one of those BBC we'd-like-to-work-with-you meetings. I was in there for about 20 minutes exchanging pleasantries, and then Tony Wood, who had resigned that day, came in. 'I've resigned,' he said. 'Come with me now!' I ended up being dragged out of the meeting and we went off to a bar. The best laid plans of mice and men, ha-ha!"

With the film negotiations ongoing, no television series could be made. "Nothing happened," says Russell, "until after I'd written *Bob and Rose* – that was 2001, so it must have been early 2002 when a lovely executive called Laura Mackie [Head of Drama Serials] said, 'I love *Bob and Rose*, and I'd like to work with you.' I said, 'Well, I'd only like to do *Doctor Who*.' So I went in again and had a meeting and talked about how I'd do it. I talked a lot about dinosaurs, because the BBC was doing *Walking with Dinosaurs* at the time. I was going, 'Look, you can have a British street and there's a dinosaur walking down it.' I also pitched *The Weakest Link* idea – a game-show world where everything's out of control, and you're in *The Weakest Link* and you get killed. I was very excited, but they said, 'We've got to inquire about the rights,' and still nothing happened."

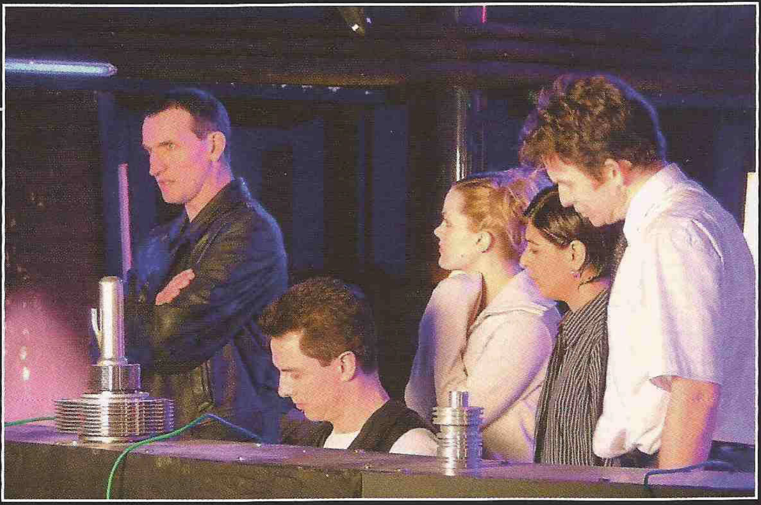
But round about then, Nicola Shindler's Red Production Company ("it's the most brilliant company in the world," Russell says) was taking off, and she was afforded regular meetings with Lorraine Heggessey, the then-controller of BBC One. "You know, it's very hard to get meetings with Lorraine – you have to wait six months – but suddenly for Nicola the door was open," recalls Russell, "so I kept on saying to her, 'Tell Lorraine Heggessey that I want to write *Doctor Who*,' and she did. Every time Nicola went in there, she said, 'By the way, Russell is *still* asking about *Doctor Who*!' Apparently, at one point, Lorraine went, 'Oh that bloody show! Everyone nags

▼ *The Anne Droid from* Bad Wolf *– one of Davies' early ideas for a* **Doctor Who** *story.*

me about it!' I went to Nicola, 'Oh thanks, that's not going to get me very far,' but I had to keep nagging and drip-feeding my name in there – not just my name, but the idea of the programme.

"The next thing I knew, it was the day after the BBC's press launch for *The Canterbury Tales*, and my agent left a message on my answerphone: 'At the press launch, Jane Tranter [the BBC's Controller of Drama Commissioning] walked past me and said, "Russell. *Doctor Who*. We're doing it. Tell him."' Seriously, just like that! But I sort of ignored it for two days, cos I thought, 'Yeah, yeah, that just means they want a potential *Doctor Who* put into development for years.' At this stage of my career, which is a very, very good stage, I don't wait around for stuff to be developed; I do stuff to get made. Half the writers in the world spend years developing things that the broadcasters can't afford or don't like. So I didn't phone my agent back. Eventually, after a week or so, I did sort of say, 'What was that about, then?' And she didn't know – all she'd had was that mention off Jane Tranter. I said something like, 'Oh, tell them I'm interested and of course I'd like to do it, but I'm busy.'"

▶ *The Doctor, Jack, Lynda and two people who don't even have names prepare to fight the Daleks...*



> "There are six people defending the Earth in *The Parting of the Ways*. One is a Time Lord and the other five are the most ordinary people in the world..."

That could have backfired! What if you had found out someone else was doing it?

"I would have died! I used to wonder what I'd do if I opened **DWM** and I read that it's coming back, and it's being done by x person, and I thought, 'Ooh, that's rubbish.' What if I didn't like them? If they needed other writers, would I write it? But then Julie Gardner moved to the BBC and went into her first meeting with Jane Tranter, who said, 'We'd like you to make *Doctor Who* with Russell.' Julie phoned me up and said, 'Did you know about this? They really are making it. It's BBC Wales – they want us both there doing it. It's real!' And that was very exciting."

▼ *"I wondered what I'd do if I read in* **DWM** *that it's coming back, and it's being done by x person. What if I didn't like them?"*

Below: The report from **DWM** *336 that* Doctor Who *would return with Russell T Davies as executive producer...*

STOP PRESS · STOP PRESS · STOP PRESS

HE'S BACK!

Even then, Russell spent three days thinking about whether he wanted to do it, which he now admits "was just silly." His defence? "I didn't want to see it crash. Despite everything I've said, I don't want to fail. People in the industry say to you, 'A writer must find his own voice,' and everyone sort of says I found my voice on *Queer as Folk*. That's obviously true, but actually that's true of science-fiction as well – I love these sorts of adventures, I love the stuff I've written here. I love it when the whole world is at stake, and the whole human race is about to be wiped out, and there are fleets of spaceships, and everyone's out to kill you. And the bravery, that's what I love about *The Parting of the Ways* – there are six people, six people defending the Earth, and one of them is a Time Lord and the other five are the most ordinary people in the world, even Captain Jack. The male programmer and the female programmer haven't even got names, and Lynda Moss is just the most ordinary girl. I think it's one of the best stories that you could hope to write.

"To be honest, and I've just got to be blunt in saying this, what the BBC wanted was 45-minute episodes written by me. They wanted my version of *Doctor Who*, so I went off and wrote that first script. Julie went away and did sums, and she had meetings, and she formulated a plan that we could do 13 episodes. That's an expensive British series. Thank God for Julie. She nailed the budget down – and it's good money, but not as high as people would suggest. I've seen figures of one million per episode being bandied about, or even 1.2 million, but it's significantly less. It's only about £100,000 more per episode than something like *Mine All Mine*, except that this show never stops – there's an effect in every other scene. You have to keep it moving like that. Everyone has to work *very* hard to get the scale of the scripts on screen. It's like what we were talking about in today's Series Two tone meeting: how do you get 11 people flying down a corridor?"

This is for Toby Whithouse's *School Reunion*. "Well, you make it six," says Russell, answering his own question, "and they don't have to fly all the time. There are always compromises, but you have to aim high."

ONE OF THE MOST SUCCESSFUL elements of the series was the on-screen relationship between Chris and Billie. "Its magic, isn't it? I don't believe in chemistry that much – if two people are good, then it works. That's why I have absolutely no worry about what she's going to be like with David, because they're both genuinely extraordinary people. And they've met – we've been out for dinner, we've put the two of them together and, again, it's lovely. They're both brilliant, and great actors like that are rare. When you meet a great actor, they're mad. All actors are mad. But there's something bristling about them. There's something *extraordinary* about them. So of course it's going to work. When you see chemistry *not* working, you've probably got a good actor with a bad actor."

From the word go, Russell wanted to make Billie an equal lead. "You cannot have subsidiary female characters," he insists. "I knew exactly what I was after, which was female viewers. They're ▶

▲ *"The Doctor makes little Lynda Moss, an ordinary Big Brother contestant, give her life protecting a space station. She's not even a good Big Brother contestant – she's the one that everyone ignores."*

◄ specifically targeted by this series, because science-fiction is considered to be a man's thing. So I was absolutely, specifically after women, and everything is saying we've got them. That's the marvellous thing – women and girls are watching. That doubles our audience. Why cut out half the population? Not a good idea. So Rose had to be written as real. There was never any doubt in my mind: I'd start the first episode from the companion's point of view. We had to start it as new. There's no point in leaping into adventure #706 on Planet X with robots attacking. It wasn't even debated. It was my instinct as a writer, and my job is to follow my instinct.

"Rose had to be fully rounded," he maintains, "so I invented the mother, I invented the boyfriend... something that brings it back down to Earth, back to 2005, that touches your heart, that gets you crying. You wouldn't have got *Father's Day* without having introduced them all. You wouldn't have Jackie and Mickey helping to save the world in the final episode. You were cheering from the rooftops when you were watching those two with a Mini and a truck, trying to open the TARDIS. It pays off in the end. Of course, I'm lucky that the BBC wasn't telling me what to do: they were waiting for me to tell them. That's the status I have in the industry. They're getting me in as a big name writer, and you don't get in a big name writer to tell him what to do. I think having bosses who are women – Lorraine Heggessey, Jane Tranter, Julie Gardner – has been enormously powerful, because I was telling stories to which they responded. They're not going to get excited if you say that there's a great big spaceship bristling with guns and soldiers. I knew I had the series landed when I described Episode 2 to them, when I described the ending – where the Doctor and Rose go back to Earth. I thought, 'I've got them.' That's the drama they wanted – they responded to that. As a gay writer, you are, I think, more female-friendly somehow.

> "You were cheering from the rooftops when you were watching Jackie and Mickey with a truck trying to open the TARDIS. It pays off in the end..."

"Even when I do write guns and spaceships, like in that final episode, it's not the most important thing going on; that's what happens between the Doctor and Rose, between Mickey and Jackie – ordinary humans blagging it on a council estate. I wanted to show that the most important aspect of the Doctor's personality is that he makes people better. Doctors make people better. He makes Mickey a better person. He makes Lynda Moss, little Lynda Moss, an ordinary *Big Brother* contestant, give her life protecting a space station. She's not even a good *Big Brother* contestant – she's the one that everyone ignores. It's making Charles Dickens realise at the end of his life that the world is so much better. It's making Rose, in Episode 1, into a woman who will swing on a chain above a great big monster."

▲ *Charles Dickens (Simon Callow) is just one of the many people whose lives are touched by the Doctor.*

But he can be a bit of a swine sometimes, the Ninth Doctor, can't he?

"Oh yeah," nods Russell, "absolutely. You have to write a full character, full emotional range, to get actors like this. You don't get Christopher Eccleston, and you wouldn't get David Tennant, if they were just 'reversing the polarity of the neutron flow' every week. You've got to do episodes where they're upset, episodes where they're angry, and I knew that we absolutely had to get one of the best actors in the land. When it was announced that it was coming back, you saw the state of misery that it had got into when all the tabloids were saying, *'They've cast Paul Daniels! They've cast Ainsley Harriot!'* That's how low it had sunk, and how cheap its reputation had become."

RE
RECOVERY
RECOVERY
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◄ *Jackie and Mickey help Rose to open the heart of the TARDIS in* ***The Parting of the Ways.***

It also reflects quite badly on what the show was like when it was last on our screens. "Ooh, don't start me! I'll tell you how professional I am: I don't think you'll ever read a quote from me commenting on past production teams. In some ways, I think I've been warming up to this job for many years, even though I never expected it, because I don't think I've ever done that. It's a professional streak of mine, and I'm dismayed when I see other people doing it – I just don't think its right. My heart sinks, to be honest, when I read ex-producers or ex-Doctors slagging off the current production team, or vice versa, because we all work as hard as each other, we all don't have enough money. And do you know? They all had disasters. We could have a disaster. No one did it on purpose – they all thought they were doing their best. I guarantee that they were in the office till two in the morning. I don't believe they went home at four in the afternoon thinking, 'That was a laugh.' I just don't think it's fair. There is an extent to which you think, 'Shut up! You don't know what went on behind the scenes.'"

I ask Russell, what was Christopher Eccleston like to work with?

"The most brilliant Doctor in the world," he replies. "It's so fantastic, cos he's just a powerhouse of energy – and he gives all that energy to you, which you have to be grateful for. I wanted that strength. I wanted a big sexy man – and he's enormously strong on screent. I have to say, the first person in the BBC

▲ Russell with **Blue Peter's** Matt Baker – star of ***Aliens of London!*** – on set for ***Dalek***.

who mentioned his name was Mal Young. In our very first meeting, Mal said, 'I think he'd be good,' and I sat there thinking, 'Yeah, but I don't think he'll be interested,' and then that e-mail from Chris arrived, asking me to put him on the list, and I was gob-smacked."

Was he Russell's first choice to play the Ninth Doctor, then? "Oh, yes," he jumps in. Even though he has said elsewhere that he asked people like Hugh Grant...?

"Yes, well, you have to," says Russell. "Let's be honest, Christopher Eccleston would be my first choice. However, if Hugh Grant had said yes, of course we'd have cast him. Frankly, if you got Hugh Grant to be the lead in a television series for 13 weeks, you'd sell your mother to do it, because it'd be huge. Yes, we did make those offers, but it's not serious, cos the one who was seriously interested was Chris."

Any other actors considered for the role? Bill Nighy, for instance?

"Yeah, he was on the list, cos we love him," says Russell. "But his career was just going stratospheric. When we first put a list together of possible Ninth Doctors, it had just about every actor in Britain on it."

OVER A YEAR DOWN THE LINE, when it came to casting Chris' replacement, David was the only name seriously in the frame. "That was such good timing in the end," smiles Russell, who first worked with David on the BBC's *Casanova*, which he scripted. "David wasn't an obvious choice for Casanova – there were a lot of lead actors up for it, and some big names, and Casanova automatically suggests a six-foot strapping sexy bastard... and David is a sexy bastard in all sort of ways, but not in the obvious Casanova way. That's why he worked so well in it. He's just marvellous as Casanova. I knew he was a *Doctor Who* fan as well, and we talked about that, but it wasn't like I was sizing him up at all. But when we started looking for a Tenth Doctor, when we knew that Chris wouldn't be staying on, we didn't have to look very far. He's one of the industry's hottest names. He was being spoken of as 'the next big thing'. I mean, he's not absolutely a household name, but anyone who knows their telly will know David's stuff. Which I think is lovely. People were like that with Chris sometimes, actually – they'd go, 'Who is he again?' Chris was a big name within the industry, but he wasn't housewives' choice, and I like that. So everything just fell into place."

Of course, the production team tried to keep David's casting quiet so that the regeneration would be a surprise. "We tried," says Russell, sipping his wine, "but the tabloids are very clever."

Did you really film an alternative ending for *The Parting of the Ways*?

"Yes, there was a fake ending," he confirms. "The alternative ending was just the Doctor and Rose sailing off together in the TARDIS. We filmed it and we'll probably include it as a DVD extra one day. It's a weak, false cliff-hanger ending – as proper drama, it doesn't work at all. It's almost exactly the dialogue as written, about Barcelona and stuff – he actually says, 'I'm going to take you to the planet Barcelona,' but then we see that the TARDIS scanner has analysed Rose and it says, 'LIFE-FORM DYING.' As they sail off in the TARDIS, you think that the time-vortex thing has endangered her. We did shoot that, and we would have gone as far as putting it on preview tapes to fool people into thinking that it was the real ending. That would have been marvellous."

▲ Davies first worked with David Tennant on his BBC drama **Casanova**, which aired earlier this year.

▼ Jackie (Camille Coduri) and Mickey (Noel Clarke) were invented by Davies to help make Rose a fully rounded character.

Were David and Chris on set together at any point? Apparently not.

"No, it was separate. When Chris finished filming back in March, David's contract wasn't finalised," explains Russell. "The negotiations were still going on, so we couldn't film anything with David. So we shot David on his own; Billie was reacting to Chris, and then to an empty space. It must have been April by the time everything was sorted, so we just went in with a small crew, lit it, and only a few shots were needed. David's actually speaking to thin air – Billie's not there."

I wonder how tough the show's schedule really is. Russell's take is that "it's tough, but you recover from it. I'm sorry that we work everyone so hard, but actually, my God, look at the end result. It's brilliant."

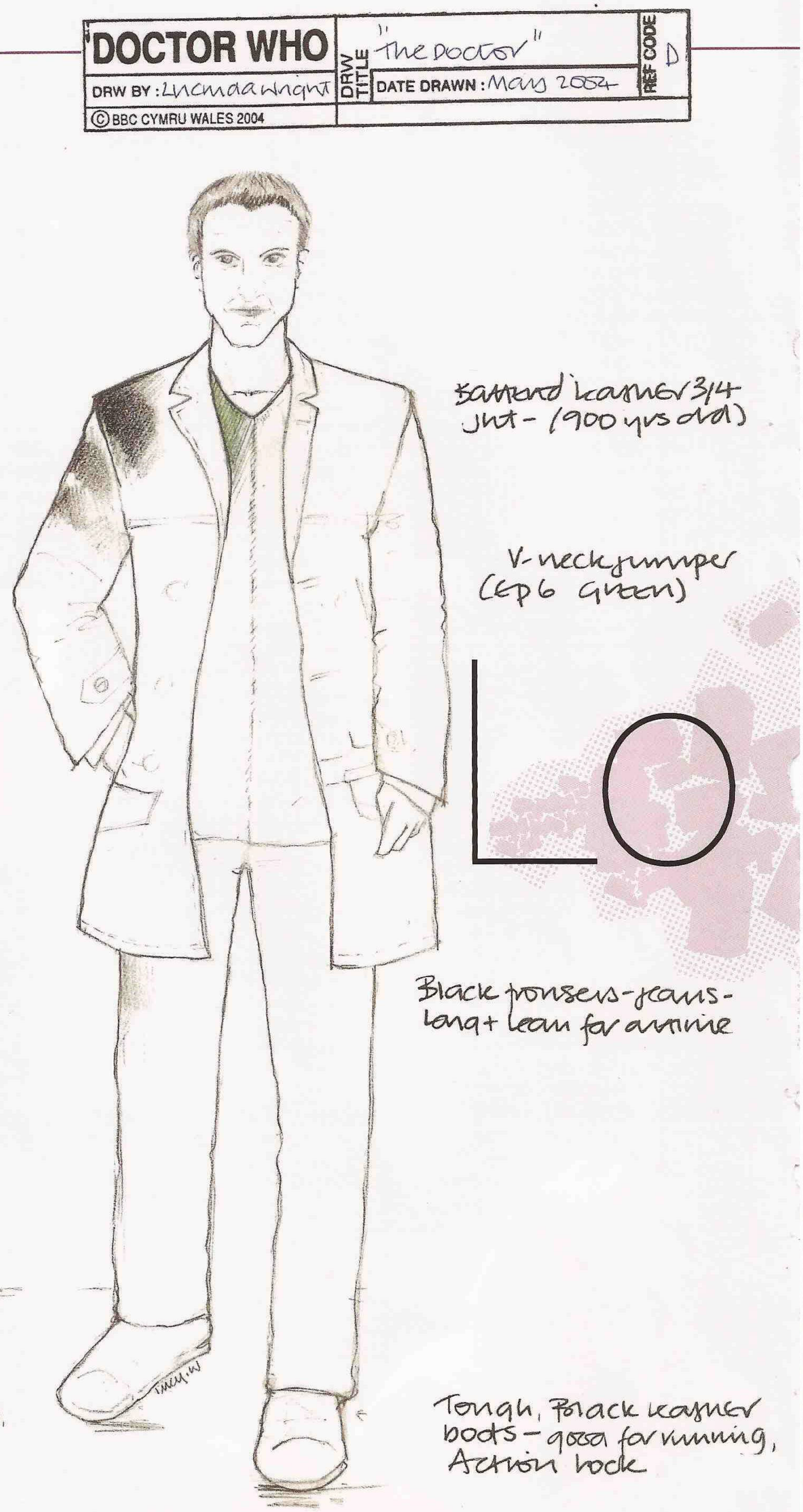
Chris has said that he found the first filming block, directed by Keith Boak, particularly hard work. "Yes, that first block hit everyone for six. We planned, we scheduled, but f***ing hell, it was like hitting a brick wall. It was a very, very hard block for everyone. It was very, very hard for Keith, who actually, yes, could have planned things differently, but none of us told him to, because we were as in the dark as he was. You meet directors who are complete buggers... but he's a nice man, Keith."

Russell sinks the last of the wine and grins. "Marvellously, what I love about it was that no one stopped. There were many moments when I thought, 'We could just stop production and rewrite the scripts,' but we didn't. You're hitting the wall with the Nestene invasion, thinking, 'Daleks, Reapers, World War Two – all of it to come!' You know, I love the entire team, because at not one point did we back down. At no point did we say, 'Let's go and rewrite all those later scripts and calm them down.' No, we hit the wall and we kept going. And, in the end, we beat it." ■

Continued next issue...

Look Wright

As costume designer on *Doctor Who*, **Lucinda Wright** has been responsible for the look of the Ninth Doctor and Rose, recreating the styles of the 1940s and the 1980s, and forecasting the fashions of the year five billion. **Benjamin Cook** asks her where all this imagination comes from...


"The Doctor"
Simple, stylish attire, - help character, not dominate; Tough sleek
DOCTOR WHO
DRW BY : Lucinda Wright
DRW TITLE "The Doctor"
DATE DRAWN : May 2004
REF CODE D
© BBC CYMRU WALES 2004
Battered leather 3/4 Jkt - (900 yrs old)
V-neck jumper (Ep6 Green)
Black trousers - jeans - long + lean for attire
Tough, Black leather boots - good for running, Action look

◀ *Main picture: Lucinda Wright's first design drawing for the Ninth Doctor's costume – just two months after Christopher Eccleston's casting.*

◀ *Inset: Lucinda Wright, designer extraordinaire!*

Colours -
Dark palette -
Deep Reds, mauve, blues, dark green; - reflect the Galaxy + Stars.

SOMETHING OLD, SOMETHING new, something borrowed, something blue.

Something leather, something plastic, something 'classic', something "fantastic!"

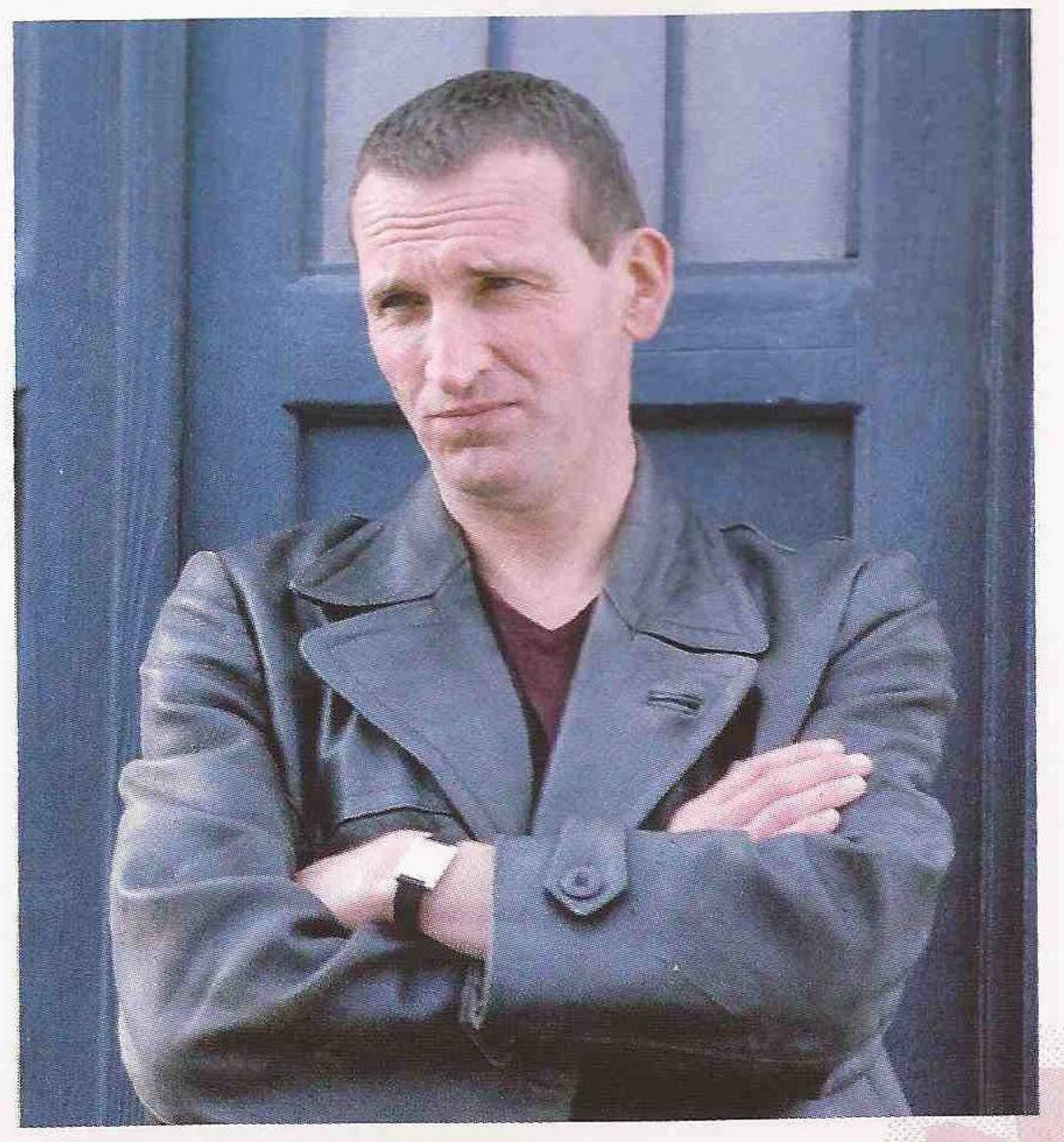
Lucinda Wright was a key player in the Ninth Doctor's thrilling adventures in time and space, designing, collating and hunting down costumes for nigh on 300 characters across 13 episodes. No wonder she needs a break. Did she know what she was taking on?

"Oh, I think so," she says, "and I wouldn't have changed it for the world. It was a lot of work, but I've loved every minute of it. It's been amazing."

Lucinda's work on the series began months before filming. "When you start a project, any drama, I get together boards of images," she explains, "the things I like, or drawings. Or you get a lot of reference, or research – whether it's a period or contemporary thing, you put together a book. Then you meet the director, and you go through looks that would be right for the characters. That usually starts before they begin casting people, so I was working on the look of Rose before I knew it was Billie."

When the actors are cast, then, how far does Lucinda have to alter her designs? Does she ever have to start again from scratch?

"It depends what they look like, really," she says, "and Billie was perfect for it. When I read it, I couldn't see anyone but Billie playing the part, so it was a great relief to me when she was cast. You have to change ideas about what would suit the actor or actress to wear, because they've got to act in it. Obviously, I knew from day one that Christopher Eccleston was the Doctor, but Rose's costume changed a bit when I knew it was Billie – because of whether her hair was up or down and things like that, and colours, because of skin tones."



▼ *Christopher Eccleston gets into character.*

Was Lucinda ever temped to give Rose a 'uniform' look, like the companions in the 1980s? Remember Adric's pyjama suit? Or Tegan's airhostess costume?

"Well, no," says Lucinda, bluntly. "When Rose starts off as a shop girl, she's in a red, but it's a muted red, and a muted grey, and a muted purple. But as she travels with the Doctor, her colours get bolder and her clothes get tighter, and they go with the character as she gets more confident, as she gets stronger in herself. In the end, she has that strong look of her own – she holds her own against Captain Jack – so she's changed from the baggy jeans to the tight black trousers and short skirt and big boots. I kind of streamlined her. That made her own silhouette very buff and almost Lara Croft in a way, without looking like a cartoon. You can achieve that by doing sharper lines and stronger colours. Hopefully, that worked. It certainly beats a uniform look, which would be boring for a character like that."

According to a report in a British tabloid newspaper (so it must be true!), Billie was so fond of Rose's clothes that she took some of them home with her.

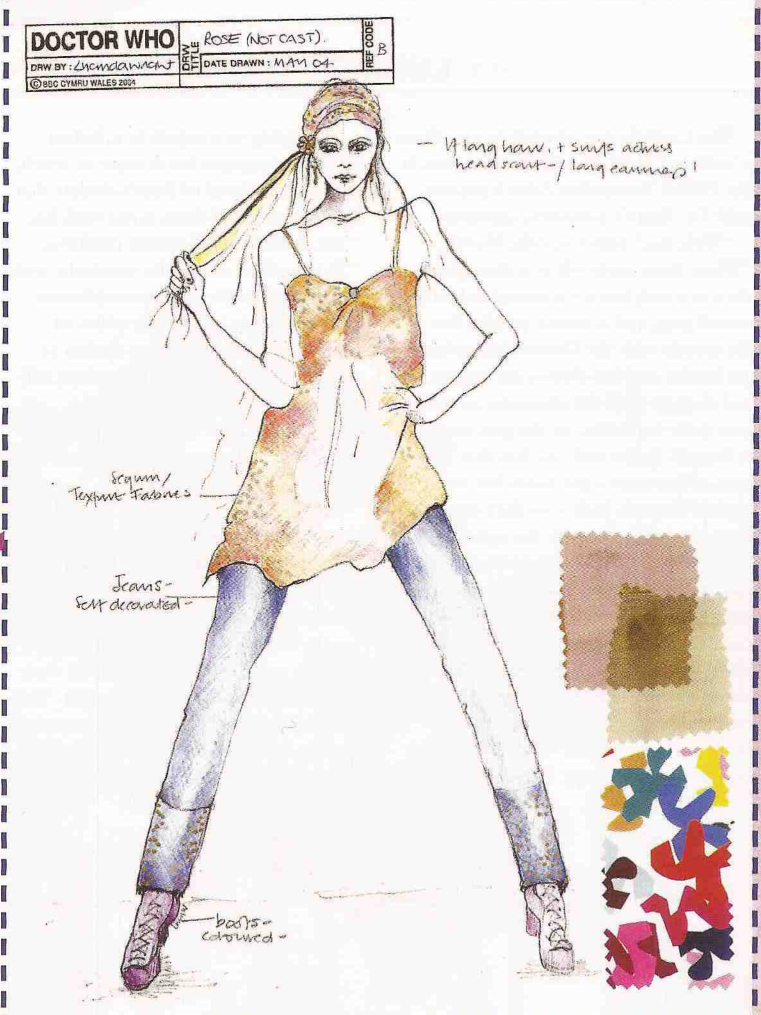
"Yes, that's true," Lucinda confirms. "They walked out of the wardrobe with her. I think that's a great compliment. It's brilliant, as a designer, when an actor loves their on-screen clothes so much that they want to wear them off-screen as well. After a long shoot, sometimes they're sick of them, but it's great that Billie can still enjoy them after eight months of wearing them."

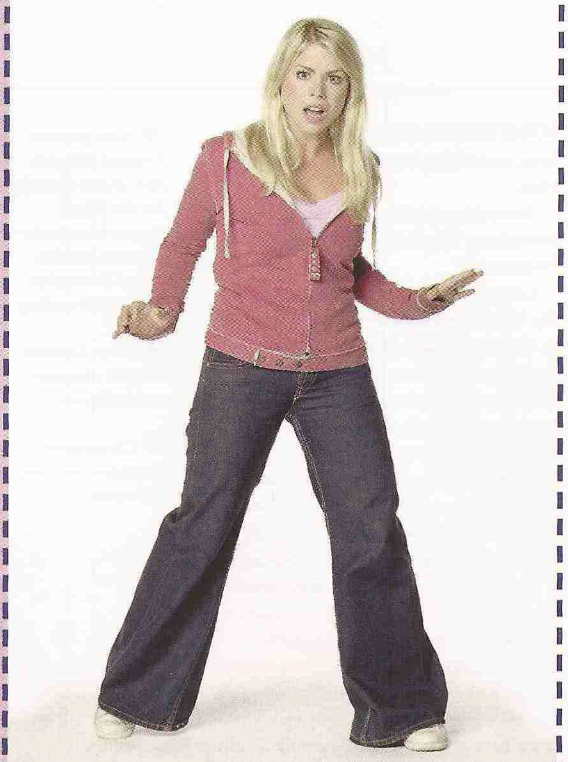
How much of a say does Lucinda let the actors to have in their costume?

"I encourage every actor to have a say, because they're the ones who have to wear it. I always say to an actor, 'If you're not happy, we'll move on,' because you can't get someone to wear something they're not happy with. Well, you *can*, but then your life becomes hell, and so does theirs. Billie wanted to be comfy, but she's very amenable – I've never heard her say she doesn't like anything or doesn't want to wear anything. They're brilliant, both of them, Billie and Chris."

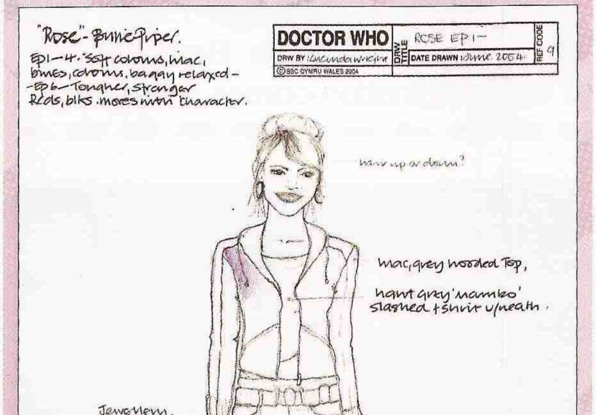
Designing the Ninth Doctor's costume was quite a daunting prospect, even for someone of Lucinda's talents. "I must admit," she says, "after screaming with excitement when I found out that I was going to do it, I sat down and thought, oh my God, everyone is going to be saying, 'What is he wearing?' That's the big question. The first thing is, 'Is he wearing a scarf?'"

Lucinda pulls a face that says no way would she have ever put Chris in a scarf. "I don't think I can repeat my reply to that!" she laughs. "I just took into account the way that the Doctor was written, the way Chris would play it, and Chris to me is very contemporary Doctor. I didn't want the clothes to ever distract from his performance. I wanted him in a silhouette – a 'look' that was him and you always knew was him; you weren't looking at it each week thinking, 'What's he going to wear today?' You knew it was that leather jacket that's been through hell, those big boots, black trousers, and a different coloured V-neck jumper. The jumpers were on a range from very dark green and dark red, to ▶


DOCTOR WHO
DRW TITLE ROSE (NOT CAST).
REF CODE B
DRW BY: Lucindawright
DATE DRAWN: MAY 04
© BBC CYMRU WALES 2004
– If long hair, + swirls across head scarf – / long earrings!
Sequin / Texture Fabrics
Jeans – felt decorated –
boots – coloured –



▲ *Top left: Lucinda's original design drawing for Rose before Billie Piper was cast in the role.* ▲ *Top right: Billie's first official photo-shoot as Rose Tyler, in her costume for Episode 1.* ▲ *Inset picture: Rose starts off the series by wearing dark purples and greys...*
▼ *Below: Lucinda's design drawing for Rose, after Billie's casting.*


"Rose" – Billie Piper.
Ep1–4. Soft colours, mac, blues, colours, baggy relaxed –
– Ep6 – Tougher, stronger Reds, blks. moves with character.
DOCTOR WHO
DRW TITLE ROSE EP1 –
REF CODE 9
DRW BY: Lucinda wright
DATE DRAWN: June 2004
© BBC CYMRU WALES 2004
hair up or down?
mac, grey hooded Top,
faint grey 'mambo' slashed + shirt u/neath.
Jewellery. mac, silver beaded bracelets.
Rings – (thumb).
Simple silver hoop earrings
Faded baggy jeans – Ep1–4.
converse trainers – to be able to run, fight.

◀ dark blue, and then dark purple, and, of course, ending with black against the Daleks. So his costume was quite a classic look for him, I hope."

No scarf, then? No question marks? What does she think of the last two or three Doctors' costumes?

"Yeah," she says, and considers her next words carefully. "I'm sure that was the brief they gave them," she embarks. "I'm sure the designers were told to go there, but those last two costumes [the Sixth and Seventh Doctors'] were... well, they did have very unusual outfits. They were different Doctors, and the whole drama was different then... and I'm trying to be nice," she giggles.

In fairness, Sixth Doctor actor Colin Baker – who was forced to wear a gaudy coat of clashing colours, textures and patterns, a patterned waistcoat, and black and yellow striped trousers – has often said that he wished he'd been allowed to wear something simple and black, and less rubbish. However, the then production team felt that a black costume would clash with the villains...

"Well, they achieved that," laughs Lucinda, "didn't they? Ooh dear, he clashed with everything! Tom Baker's costume I thought was brilliant – his character was perfect for what he wore. That's what you want. Towards the end, though, I think *Doctor Who* went down the line of more of a children's show, to be honest, and I don't mean that in a rotten way! But the way the scripts have been written by Russell [T Davies, executive producer] and everyone else, I just think it's now more contemporary drama, but still with that *Doctor Who* fun and humour.

"When I met with Chris," Lucinda continues, "we went through every type of leather jacket ever made, every type of trousers, every colour of trousers, every boot, every belt... People may look at the result and think, 'It's just a jacket and trousers,' but it has been through every kind of look, and it compliments his build, that jacket. Once we'd worked out exactly what he was wearing, I had not a word of complaint from Chris. He was brilliant."

Where did you get the jacket and boots from? If anyone wants that Ninth Doctor 'look', where should they shop?

"The boots are just big chunky leather Timberlands," Lucinda explains. "The jacket is originally German – it's a battered old jacket I came across after hunting around. I did design a 'look', and I did have one made, but I just thought, 'There is no way on Earth that I'm going to make *that* look 900 years old.' I didn't like it, so I binned it. But that's what you do in fittings – you try and try and try."

Is there only the one jacket, then? What about when you needed doubles?

"I've got two of them," admits Lucinda, grinning.

How did you manage that?! I thought it was a one-off?

"By pure luck," she says, bursting out laughing. "See, there *is* a Doctor out there! The problem was that, towards the end, the original jacket got so knackered that we'd have to use the other one for stunt doubles or someone doubling, because it got so battered that I couldn't go back to the original. You could just tell by the colour of it that it was a different jacket by the end."

Of course, Lucinda didn't just design the Doctor and Billie's costumes. Every costume on screen in the last series was designed or chosen by Lucinda. How often does she buy in or hire costumes, as opposed to designing and making her own from scratch?

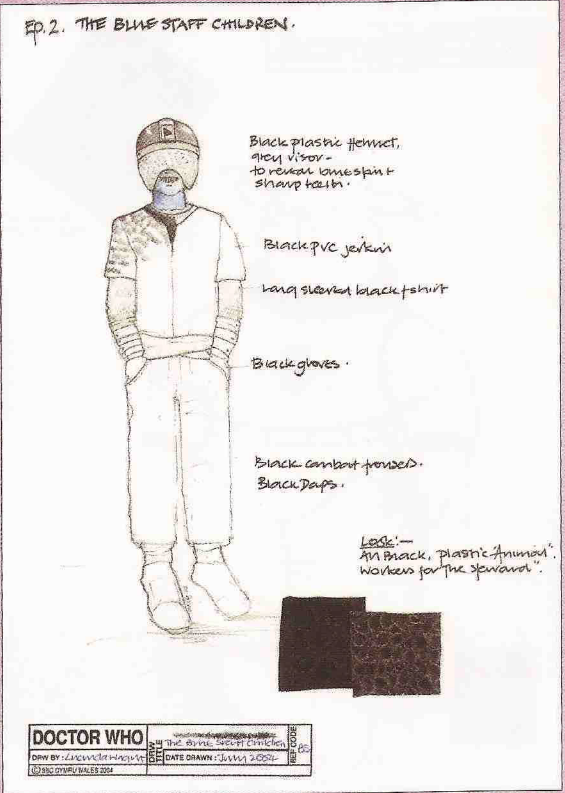
"Believe it or not, a lot of people just think you go into the warehouse and yank out *all* the costumes," Lucinda laughs. "Of course, that's not true – many are tailor-made from scratch, like the tree men and tree queen. They're my favourite ones. They were made. It was something where you could just go fantasy, because who knows what a tree person looks like? Obviously, I would quickly show Russell a design – 'It'll be like that,' I'd say – and he'd go, 'Ooh, very nice!' There wasn't a lot of time, so he usually let me get on with it."

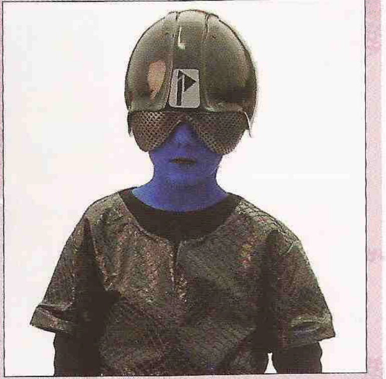
THE SECOND EPISODE OF THE series, *The End of the World*, was Lucinda's greatest challenge, what with the tree people and all manner of other alien notables. "A lot of the big robes," she says, "I got from theatre companies, like the Royal Shakespeare, and Angels, one of Europe's largest costumiers. I went everywhere for everything to get variety. Unfortunately for the BBC, I didn't use anything from their own stock of costumes."

> "As Rose travels on with the Doctor, her colours get bolder and her clothes get tighter, as she gets more confident..."

For the blue staff children, Lucinda had the extra consideration of dressing kids, so it was even more important than usual that the artistes were comfortable. "Originally, they were meant to have sharp little fish teeth," she reveals, "but we decided that it would be too difficult and too uncomfortable for the children. There were two sets of children, and a few dwarfs, so it would have been too much to make in the time. We put them in trainers so that they could run around. I just wanted to make it look like you would still wear it, even though it was futuristic. I had a grating put over the helmets so that they could still see."

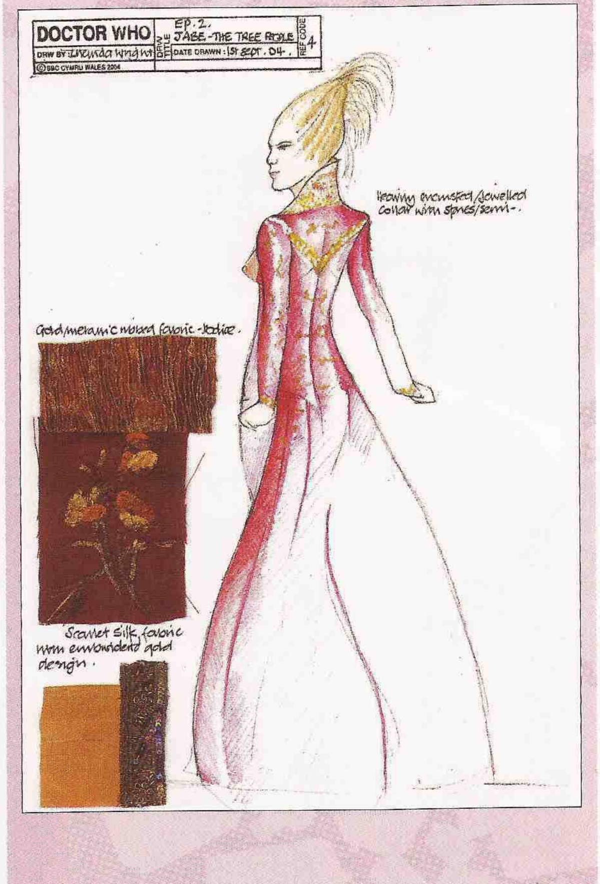
Other episodes, though, required most borrowed costumes. "It's quite unusual to use all stock period costumes for one episode, and then buy in all the costumes for the next," she admits, "but the minute I knew we were doing a Victorian one [Episode 3, *The Unquiet Dead*], I hoofed it down to the costumiers – because Polanski was doing his film version of *Oliver Twist* at that time, so he needed a job lot, and there were three other Victorian TV productions on the go. It was a bit of a scramble to get costumes – first come, first served – so as soon as I knew a Victorian episode was coming up, before we even started on Episodes 1, 4 and 5, I was pulling all the Victorian stuff I could get! In fact, I was working on Billie's dress before we started filming. That wasn't an off-the-peg dress. About a week after we started filming, I pulled her in for a fitting, so that could be made while we doing the contemporary episodes."


Ep. 2. THE BLUE STAFF CHILDREN.
Black plastic Helmet, grey visor - to reveal blue skin + sharp teeth.
Black pvc jerkin
Long sleeved black t shirt
Black gloves.
Black combat trousers.
Black Daps.
Look:— All Black, plastic "Animal". Workers for the Steward".
DOCTOR WHO
DRW BY: Lucinda Wright
DRW TITLE The Blue Staff Children
DATE DRAWN: July 2004
REF CODE BS
© BBC CYMRU WALES 2004



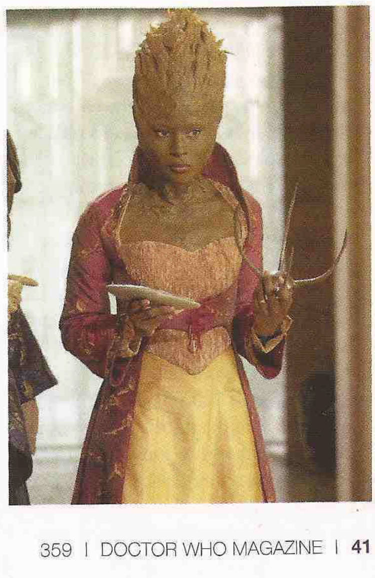
▲ ▶ *Lucinda's design for the blue children from* **The End of the World**, *and the finished costume in all its glory!*

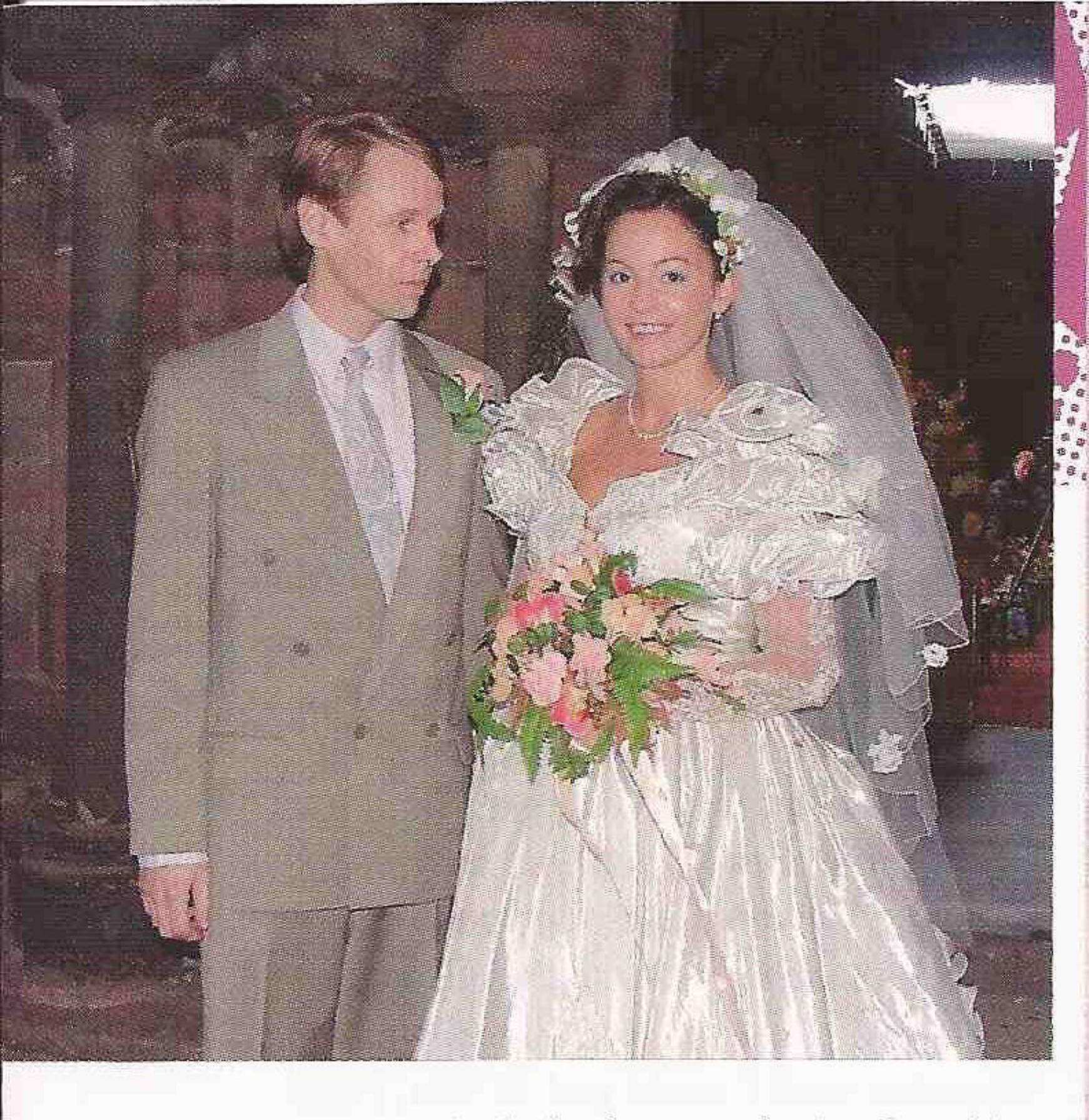
▼ *The initial sketch for Jabe the Tree from* **The End of the World**, *and (below right), Yasmin Bannerman as Jabe in full costume.*


DOCTOR WHO
DRW BY: Lucinda Wright
DRW TITLE EP. 2. JABE - THE TREE PEOPLE
DATE DRAWN: 1st Sept. 04.
REF CODE 4
© BBC CYMRU WALES 2004
Heavily encrusted/jewelled collar with stones/semi-.
Gold/metallic waxed fabric - bodice.
Scarlet silk fabric with embroidered gold design.

Lucinda certainly had her work cut out on this series. "I think all jobs are different," she says, "but it is very unusual to do period *and* contemporary in one job, across the 13 episodes. Normally, it's either one or the other, but every episode I've really enjoyed. The scripts have been really brilliant. It's funny doing this interview, because when you look back – the other day, I totted up how many people we had in, how many characters and how many costumes I've done, and I got as far as 150 principal artistes and over 500 supporting artists, all in individual outfits, whether it's an army, a 1940s band, the 1980s wedding guests...! It adds up after a while. It's been quite unusual. But it's been fantastic."

Episode 4, *Aliens of London*, required Lucinda to design a costume for a pig. In a spacesuit. "Aah," she sighs. "It originally said 'a pig in a cloak', but two weeks before we started filming, and the pig was down for the first day on set, Russell said he'd like to see it in a spacesuit. I said, 'What, with gold trims?!' So I did a drawing, and showed Russell and Phil [Collinson, producer], and they rolled about with laughter! But they absolutely loved it, and that's just how he turned out. That was a very last-minute thing. It was just brilliant seeing Chris as the Doctor running down the corridor chasing it!" ▶





◀ Lucinda had to work closely with the other heads of department, such as make-up, prosthetics and set design. "At the beginning, we'd have like read-throughs – you sit there, listen to the read-through, go up and see the actor, have a quick chat, and I'd turn to Davy [Jones, make-up designer] or whoever and say, 'Well, I'm thinking of doing this and this...' For the 1980s one, I showed them photos of the designs I'd done and photographs from the period. You just have to communicate a lot. For the pig in a spacesuit, Neill [Gorton, special make-up and prosthetics] made the head and the trotters, but he'd worked with [actor] Jimmy Vee before – he had a body-cast of him, so I went and picked up the cast, and I got the fabric and I showed him my drawings... we kind of created him together. On that very first day of filming, when Neill put the trotters and the head on Jimmy, and I put the spacesuit on him... and it all came together beautifully."

And what of Lucinda's own team? She wasn't alone, you know...

"I had Yolanda [Peart-Smith], who's the wardrobe supervisor. Yolanda is my camera – she's on set and watches continuity, to make sure that, say, an actor isn't wearing gloves in one scene but not the next. I also had two assistants, Tina and Jo, who were on set all the time, because I was often shopping, or doing the fittings, or doing everything on the designing side. But I always tried to make sure that I was on set. If the location or the set is a different colour to what it should be, then I'd normally try to change some of the costumes."

LUCINDA USED A SPECIFIC colour palette for each episode. "For Episode 2, I wanted all of the colours to be reds, yellows and oranges to reflect the sun exploding," she explains, offering an example, "so everything's very bright – in contrast to Episode 1, where everything's contemporary but kind of muted in a way. For Episode 6, with the Dalek, everyone is in tones of metallic colours – greys and silvers and lilacs. All the shirts and all the suits, everything's very 'metal'. It kind of carried through that metallic look of the Daleks. Hopefully it's not very obvious, but when you start to look at it, if you know that, you'll notice that there's no one in white, there's no one in red... apart from Rose, who will always be a colour that stands out. It's just choosing your colour palette.

"Also, I love Episode 8 – the 1980s!" she enthuses. "Oh, it was fantastic. We thought what we were wearing was fab back then, but my God, there were some real howlers! So Jackie's wedding dress is meant to be like a meringue – my God, there are so many frills on it! That decade was hilarious. Russell phoned me up and went, 'My God, you don't get a suit like that anymore!' That was the reaction I was looking for. But we tried to keep it realistic as well – you didn't want it to be too laughable. You didn't want Rose's dad to become a figure of fun. You had to sympathise with him, so I didn't go too crazy."

In contrast, how far did Lucinda feel she could go with the whole futuristic thing? How do you even begin to imagine what people will be wearing in, say, 200,000 years' time? Weren't you ever temped just to put them all in silver foil and be done with it?

"To go forward," says Lucinda, "you have to go back. If you look at images that you can relate to, and then you do your own design on top, that's the way to do it. Once you start doing that silver foil and big shoulders, it just doesn't feel real, and you can't believe in it. I mean, not unless you're doing an eighties revival! So I always go backwards. It's just believing that people would still wear those clothes, but in a different way, really."

Presumably you have to keep up with contemporary fashion trends, too?

"Yeah, you can do. It's always good to know, but it's always best not to copy them exactly, because by the time it goes out you don't want people saying, 'Oh, that's been and gone.' It's always nice to do your own slant on contemporary, so that people don't say that. If you kind of twist other things in, then you won't get nailed down to like, 'Oh yeah, I've seen that in Topshop.' You add something else to it. You don't fall into that trap."

LUCINDA HAS BEEN INTERESTED in fashion and design for as long as she can remember – "ever since I was about eight," she laughs, "watching Judy Garland clicking her shoes in *The Wizard of Oz*. I wanted to learn the history of costume and train as a professional designer, so I went to college and did a BA Honours degree in fashion design – always with the intention to work in film and telly. I did work experience with the BBC in my second year, in the summer – I went off and did that – and then as soon as I got my degree, I left a bit early and started filming straight away as a freelance.

"I'm really lucky," she says, "because I'm doing a job I love. I mean, when you're standing on Barry Island at three in the morning [shooting Episode 10, *The Doctor Dances*] with people in hospital outfits and with gas masks on, freezing, you might start to wonder... but no, I'm really lucky. I know that."

> "It is very unusual to do both period *and* contemporary in one job, across the 13 episodes. Normally it's one or the other!"

How did she actually land the job on *Doctor Who*?

"Again, I was lucky," she says, modestly, "because so many designers wanted it. I was working on a BBC film called *Dirty War* – a terrorist drama, at the other end of spectrum to *Doctor Who* – and I got a phone call from my agent saying, 'Would you like to go for an interview?' I had an interview with Phil, and he said I might be asked back again, which I was, to have an interview with Russell, and they must have liked my ideas, and liked me, because I got the job. But a lot of people went for it and I was just very, very lucky."

What does she make of the phenomenal success of the series?

"It's fantastic. Oh, I'm so pleased it's back. I was talking to Russell – he phoned me up the other day to say it's a shame that I'm not doing the next series – and I just said, 'It was just so brilliant, and I'll always remember it. Every script was so good, and every episode had so much potential.' I just think it's brilliant that everyone – well, there are one or two exceptions, probably – has enjoyed it and thought it's been so good. I've been watching them all and I just scream with excitement every time I see one of my costumes on screen."

You must have been screaming for 45 minutes every week, Lucinda!

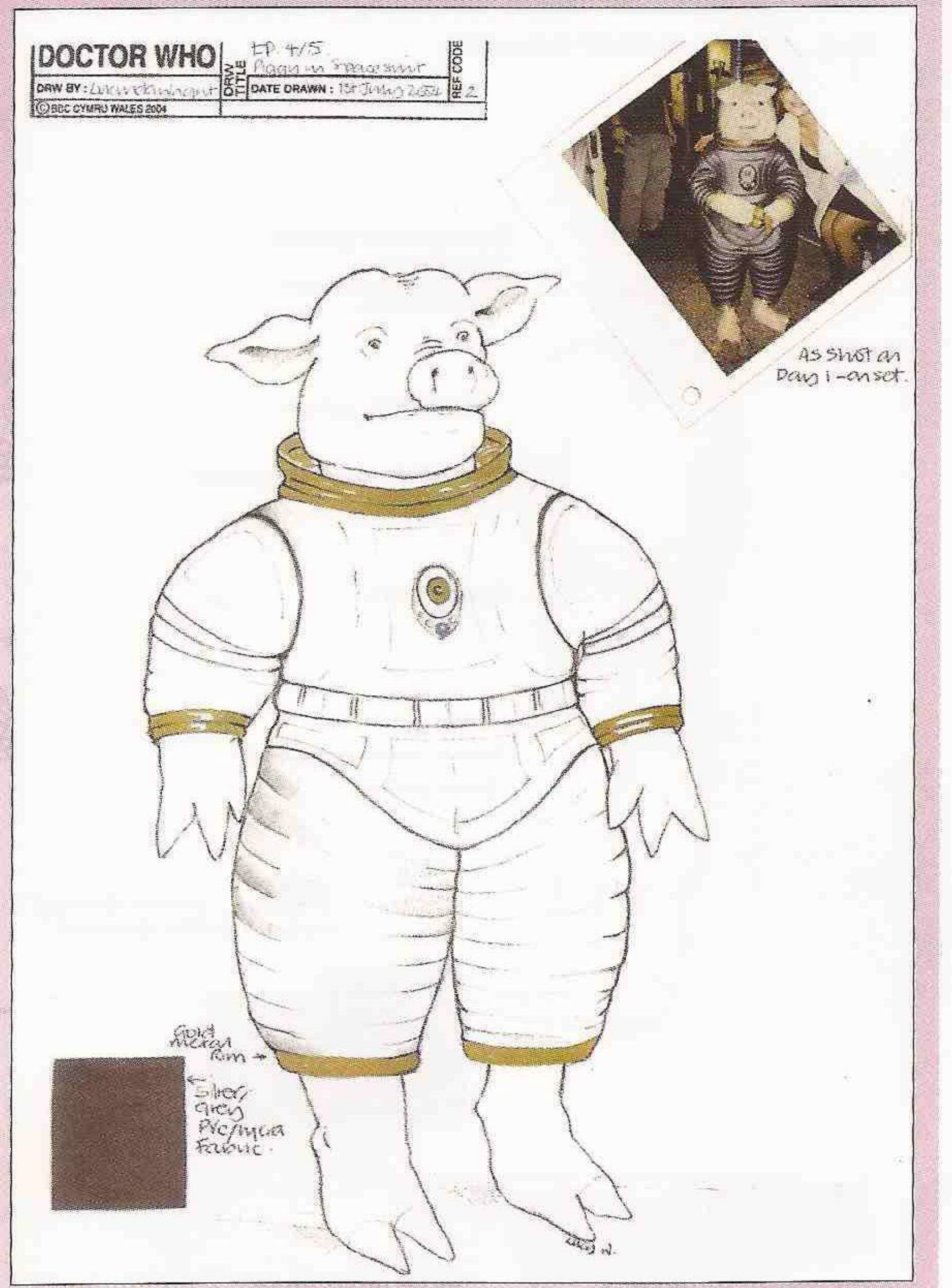
"Yes, but there you are," she grins. "I'm really pleased."

Indeed, Lucinda will not be returning for the next series. She will be sincerely missed by everyone on the production team, with whom she was held in extremely high regard. Was leaving a tough decision to make, then?

"I think cos I'd done Chris as the Doctor," she considers, "and I was really pleased with it, I felt like, as a freelancer, there are always new things to go onto. I've been very lucky – I've just done a film in Canada, for example. I just think, I've done it, and I think someone else should have a go at it, because it's the most brilliant job in the world, and it's something that I'm really proud of, and I just hope someone will remember me for doing it. But I will really miss Phil and Russell – their input and their guidance. I've never laughed so much as working on a job with Russell. I think he's just brilliant."

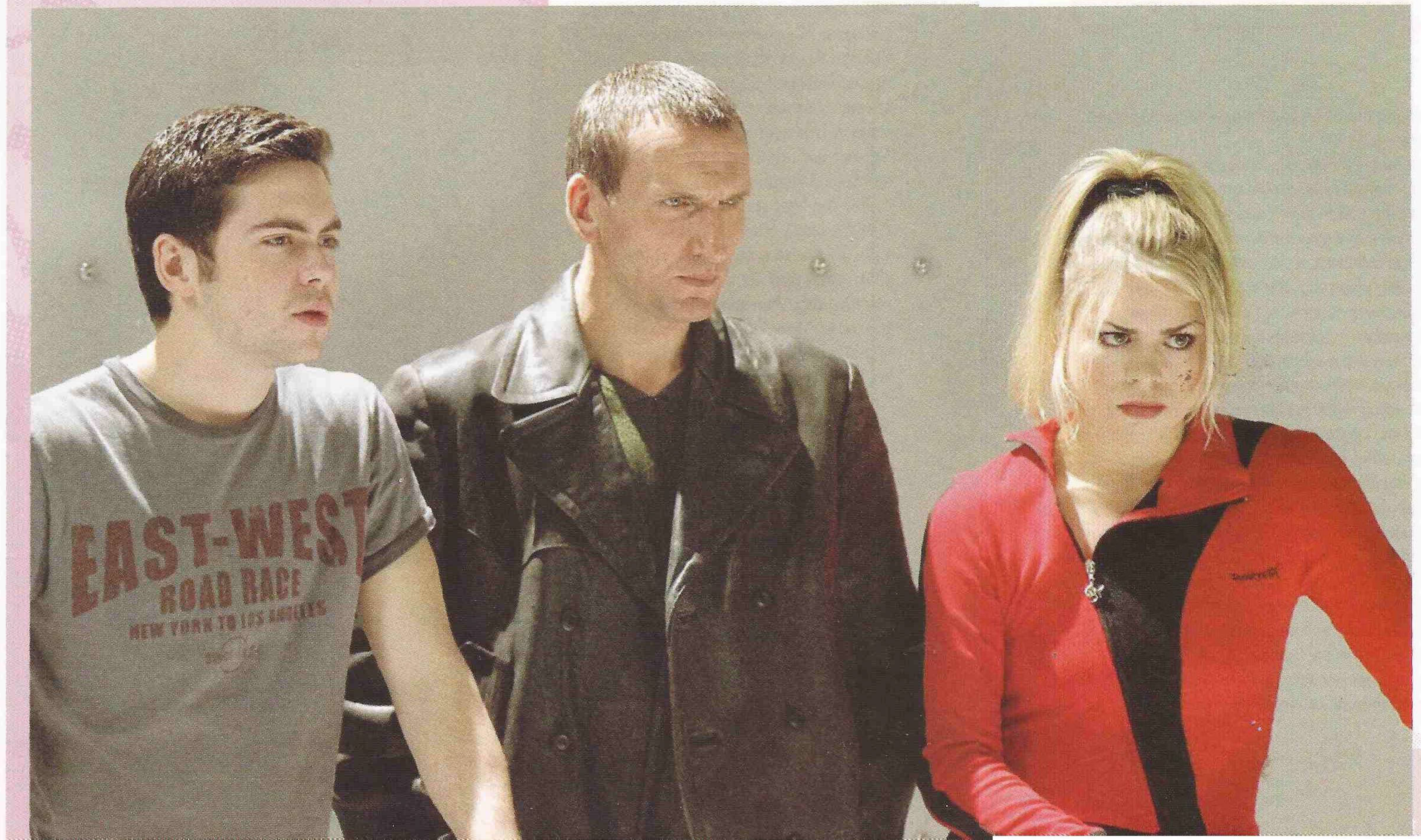
Do you think at some point you might be persuaded back, if the opportunity arose?

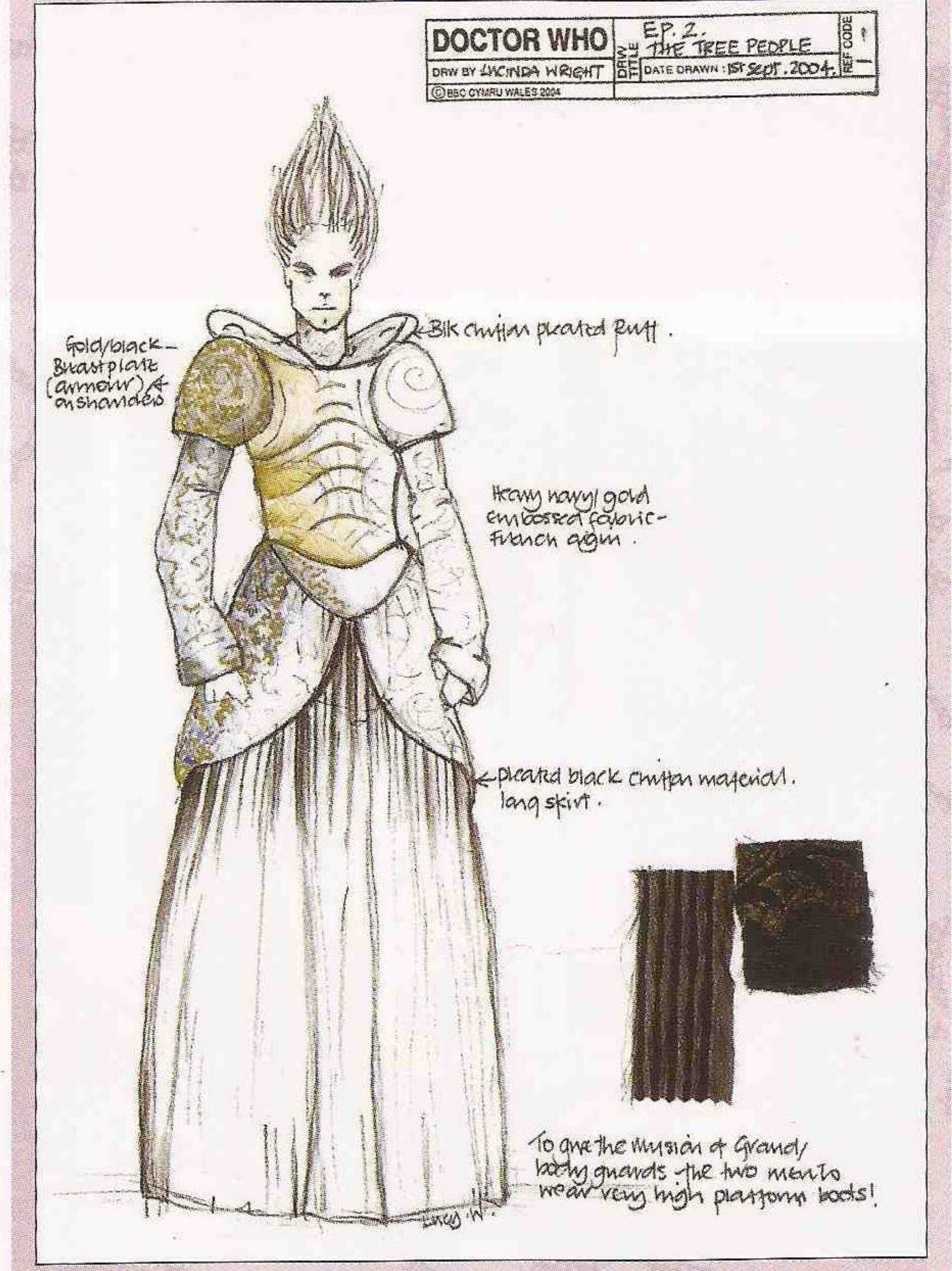
"Ooh, it'd be lovely to think that the door was open," she admits. "I read everything about it now, I'm just sort of obsessed by it, so oh, I would never say never, because I loved it so much. It was just so..." – she pauses, trying to find a word to capture the emotion – "...perfect!" ■


DOCTOR WHO
DRW BY: Lucinda Wright
DRW TITLE: EP. 4/5. Piggy in Space suit
DATE DRAWN: 1st July 2004
REF CODE 2
© BBC CYMRU WALES 2004
As Shot on Day 1 – on set.
Gold metal Rim
Silver Grey PVC/Lycra Fabric.

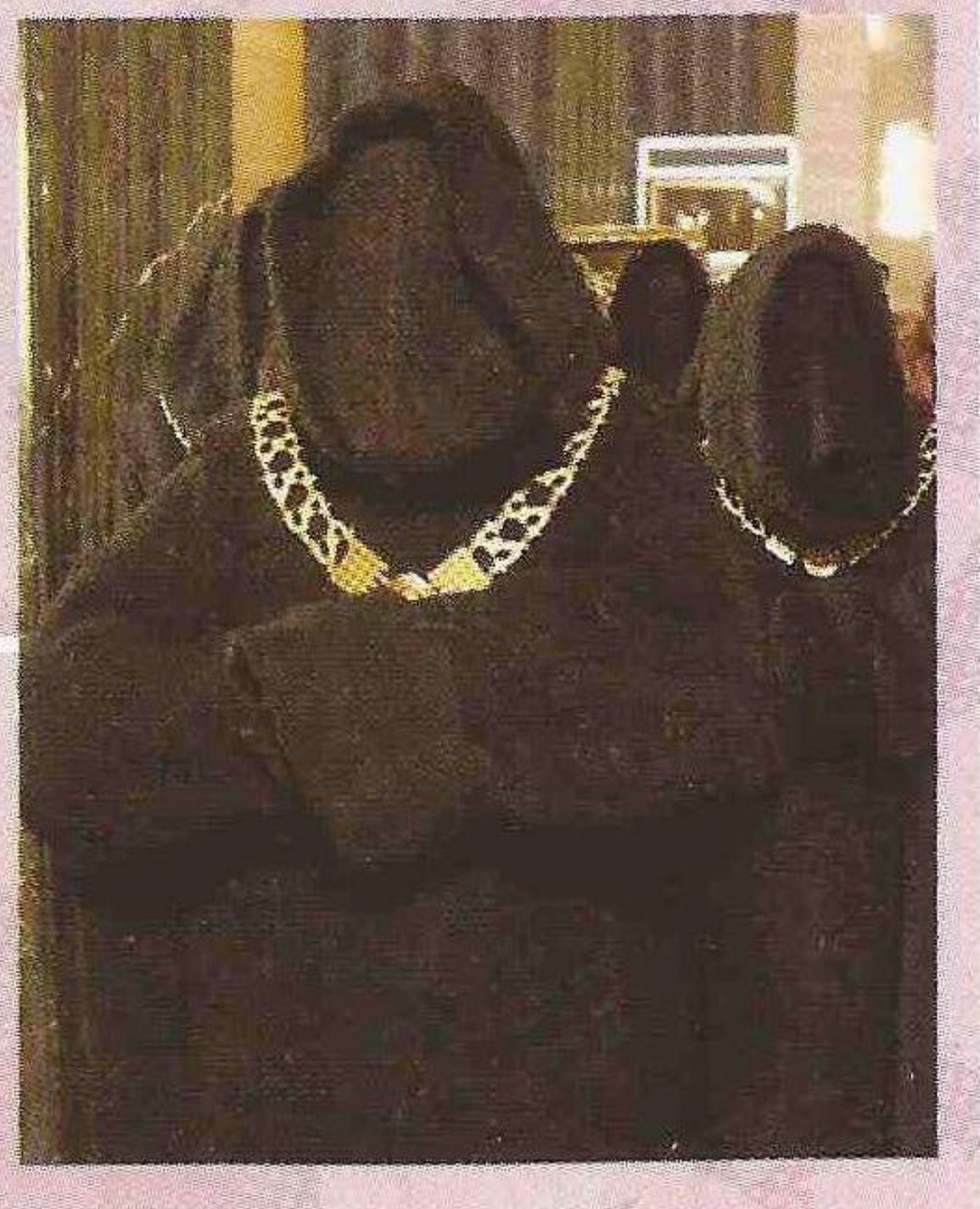
▲ Top left: An 80s wedding recreated for **Father's Day!**
▲ ▶ Above and right: How do you go about creating a pig wearing a space suit? Like that...!

▼ The TARDIS crew in **The Long Game**. By this stage in the series, Rose has ditched her purples and greys, and is looking a whole lot more spunky in bright red. You go girl!

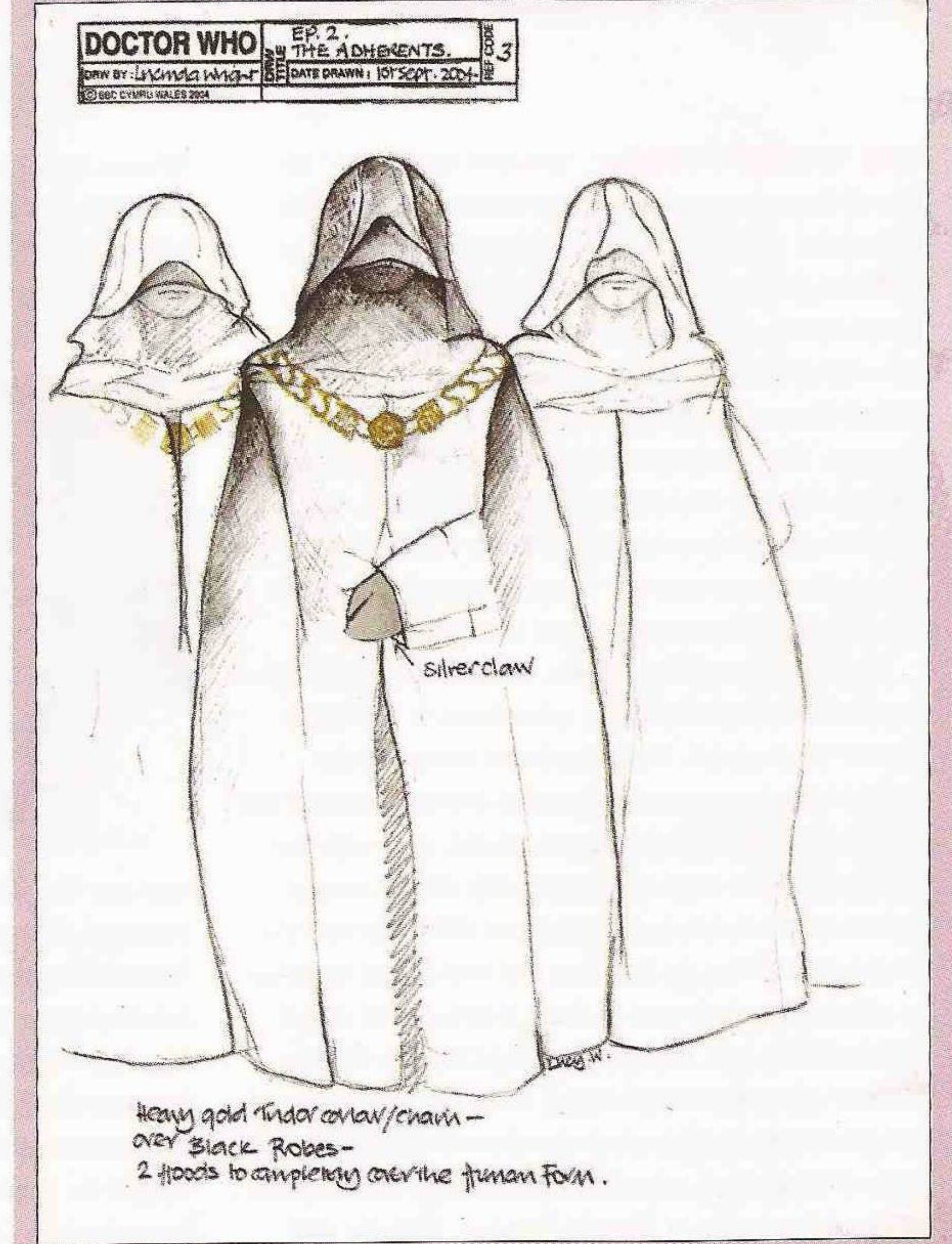

EAST-WEST
ROAD RACE
NEW YORK TO LOS ANGELES


DOCTOR WHO
DRW BY LUCINDA WRIGHT
DRW TITLE: EP. 2. THE TREE PEOPLE
DATE DRAWN: 1st Sept. 2004.
REF CODE 1
© BBC CYMRU WALES 2004
Gold/black – Breastplate (armour) & on shoulders
Blk chiffon pleated Ruff.
Heavy navy/gold embossed fabric – French organ.
pleated black chiffon material. long skirt.
To give the illusion of Grand/body guards – the two men to wear very high platform boots!

◀ ▲ The initial sketch and eventual look for the Forest of Cheem from Episode 2.



▼ ▶ The Adherents of the Repeated Meme from Episode 2, **The End of the World**, in sketch form (below), and (right) the finished result!


DOCTOR WHO
DRW BY: Lucinda Wright
DRW TITLE: EP. 2. THE ADHERENTS.
DATE DRAWN: 1st Sept. 2004.
REF CODE 3
© BBC CYMRU WALES 2004
Silver claw
Heavy gold Tudor collar/chain – over Black Robes – 2 Hoods to completely cover the Human Form.

THE FACT OF FICTION

ALAN BARNES UNCOVERS EVERYTHING YOU NEVER KNEW ABOUT YOUR FAVOURITE **DOCTOR WHO** STORIES…

REVELATION OF THE DALEKS

The Doctor: *"An elaborate theatrical effect..."*

LIKE 'GOTHIC HORROR', '*GRAND GUIGNOL*' IS one of those terms that gets bandied about willy-nilly with scant regard for its actual meaning. It's come to describe pretty much any sensationalised display of blood-letting, from the Westerns of Sam Peckinpah to the end of *Blake* – worlds away from the Théâtre du Grand-Guignol in Montmartre at the time of *la belle époque*. After reading an excellent book on the subject (*Grand-Guignol: The French Theatre of Horror*, by Richard J Hand and Michael Wilson), I nevertheless found myself wondering if there isn't one *Doctor Who* story to which the phrase might just be applied.

It's *Revelation of the Daleks*, of course – one of the most notoriously indefinable adventures in the whole *Doctor Who* canon. Here, the tinpot terrors of the 1960s have been reduced to mere drones servicing the Queen Bee that is their creator, Davros. And with the Doctor no more than a bystander (it's difficult to see how events would have worked out differently had the Doctor not turned up that day; the only action he takes to affect the outcome is to shoot a grey Dalek with a sub-machine gun, thereby enabling Orcini to destroy Davros' off-screen Dalek army), what's left is a series of almost entirely independent vignettes revolving around pairs of characters who fall foul of Davros. In the space of just a few hours at Tranquil Repose, Natasha and Grigory stage a break-in in search of Stengos; Kara sends Orcini to despatch Davros; Tasambeker's infatuation with Jobel reaches its point of no return; and Takis decides he's had it with 'the Great Healer', and betrays him to the grey Daleks. To top it all, on the very day that the President of the Galaxy is due at the complex, Davros has decided to lure his arch-enemy to Tranquil Repose – just to make him the butt of a practical joke. Now, if any of these events were to be interdependent – if Orcini and Bostock had disguised themselves as members of the President's retinue to gain access to their target; if Takis had let Natasha and Grigory in, hoping they'd uncover what Davros was up to downstairs – you might have something approaching the chains of consequence we generally recognise as 'a plot'.

What we have instead is a sequence of low comedy routines, complete with *double entendres* ("I'm a past master of the double entry"), alternating with scenes of visceral horror (a strangulation, a bludgeoning, a torture scene, two stabbings, a dismemberment and someone getting their fingers shot off). In Montmartre, they called this *la douche écossaise*, "a 'hot and cold shower' of dramatic pieces interspersed with comedies"; in *Revelation*, we've a succession of unconnected skits, wildly various in tone – a not-dissimilar effect. We've also got acting styles starting out as naturalistic, then mutating into boggle-eyed melodramatics; there are moments where the action stops to linger upon a deathly tableau, carefully arranged to emphasise the grotesque (as when the murdered Jobel's syrup slips limply from his pate); there's an emphasis on the act of witnessing, as per the DJ who "sees and knows too much"; and there are some brilliantly accomplished make-up effects, as with the head of Stengos and the Mutant (who looks to have been plastered in vitriol – a house speciality at the Grand-Guignol).

The analogy is far from perfect – but if *Revelation* ain't *grand guignol*, it's entirely *sui generis*.

Alan Barnes

DOCTOR WHO
Revelation of the Daleks

PART ONE Broadcast: 23 March 1985

Commissioned and developed as *The End of the Road* (a reference to the Doctor finding 'proof' of his own death in the Garden of Fond Memories, perhaps?), *Revelation*'s ultimate title was chosen to fit with the Biblical feel of the earlier *Genesis of the Daleks* (1975) and *Resurrection of the Daleks* (1984) – despite 'Resurrection' not being a Book of either the Old or New Testaments. Despite, too, the fact that 'Revelation of the Daleks' doesn't actually mean anything beyond, 'Ooh look, it's the Daleks'; interpretations of the quasi-prophetical, semi-mystical Book of Revelation are many and more or less mutually exclusive anyhow. It might as well be *Numbers*... or *Lamentations*... or even *Timothy... of the Daleks*, for all the light it'll shed on events.

The TARDIS materialises beside an icy river on the snowbound planet Necros, where the Doctor (Colin Baker) wishes to pay his respects to his late friend Professor Arthur Stengos, who lies, cryogenically preserved at the moment of death, in 'perpetual instatement' at a nearby funerary centre, Tranquil Repose. As he and companion Peri (Nicola Bryant) head off, a blistered figure rises out of the river to follow them...

The last film shoot proper undertaken for the series prior to the 1996 TV Movie (subsequent location shoots would be committed to videotape) began on Monday 7 January 1985 with these opening scenes, mounted at Bolinge Hill Farm at Buriton, near Petersfield, Hants – which was covered, quite unexpectedly, in a thick blanket of freshly-fallen snow. It's perhaps fortunate that the official colour of mourning on Necros had been changed to blue during pre-production, since the first draft script had the Doctor and Peri dressed in white – in which they'd have been largely invisible!

A jerry-built and rather anaemic-looking lamp sits atop the TARDIS, the original having been accidentally left behind in London.

Inside Tranquil Repose, the body of the President's wife is prepared by chief embalmer Jobel (Clive Swift) with attendants Takis (Trevor Cooper) and Lilt (Colin Spaull). Third-year student Tasambeker (Jenny Tomasin) informs them that the President's ship is approaching Necros.

The Doctor's later assertion that "America doesn't have the monopoly on bad taste," is surely a tip of the hat to the novel which inspires so much of *Revelation of the Daleks*: Evelyn Waugh's *The Loved One* (1948), a self-proclaimed 'Anglo-American tragedy' which sends up Californian culture (or lack of it) through the medium of a memorial park named (with consummate tack) 'Whispering Glades'. The preening Jobel is transplanted, body and soul, from *The Loved One*, where Whispering Glades' debonair Senior Mortician 'Mr Joyboy', who has 'only to be seen with a corpse to be respected,' epitomises 'the perfection of high professional manners'. Like Jobel, he is 'not a handsome man' and 'more than a trifle paunchy'; he wears a pair of pince-nez spectacles, too. Unmarried, 'every girl in Whispering Glades gloated on him' – and, just as Tasambeker dotes hopelessly on Jobel, so too the pathetically indecisive junior cosmetician Aimée Thanatogenos nurses an unrequited pash for Joyboy.

'Tasambeker' is an Anglicised version of the Greek 'Tsambíka' – *not* the name of a goddess, as has often been claimed. Writing his script while holidaying on Rhodes in the summer of 1984, Eric Saward learned of a local tradition attached to the tiny monastery of Panagia Tsambíka (sometimes 'Tsampíka') on the east coast of the island. On 8 September each year, barren women climb the 307 steps to the monastery, sometimes on their hands and knees, to beg the Virgin Mary for a child. Should their prayers be answered, and they find themselves in the club, the baby is called Tsambíkos (if a boy) or Tsambíka (if a girl). Quite what this is supposed to tell us about the fawning Tasambeker is anyone's guess. Jenny Tomasin was cast by producer John Nathan-Turner, the character having put him in mind of the downtrodden scullery maid Ruby Finch, as played by Tomasin in 41 episodes of LWT's *Upstairs, Downstairs* over 1972-5. Tomasin's performance as the awkward Tasambeker divided viewers from the very first: watching the first edit, BBC Head of Series and Serials Jonathan Powell, no fan of *Doctor Who* in its 1980s incarnation, was so negative in his reaction that several of her scenes were shortened in the final cut.

▲ *The TARDIS arrives on Necros – complete with a new hastily-constructed lamp!*

KEY TO SYMBOLS

- TITLE
- SOURCES
- SCRIPT
- SHOOTING
- CASTING
- CONNECTIONS
- EDITING
- MUSIC
- OOPS!
- SPECULATION

Much-credited British character actor Ronald Lacey (1935-91; Major Toht in *Raiders of the Lost Ark*, 1981; also in *Zulu Dawn*, 1979) was offered the part of Jobel first; next in line was Denholm Elliott (1922-92; Marcus Brody in *Raiders*; and also, oddly enough, in *Zulu Dawn* too). Director Graeme Harper saw Takis and Lilt as a Laurel and Hardy couple, and initially offered the bulkier half of the pairing to Robbie Coltrane, then little-known outside the 'alternative comedy' enclave called *The Comic Strip Presents*....

Two intruders, Natasha (Bridget Lynch-Blosse) and Grigory (Stephen Flynn), slip unnoticed into the deeper parts of the complex. The Doctor is pointing out a soya-like plant to Peri when the creature shadowing them – a Mutant (Ken Barker) – attacks. Resisting the Doctor's attempt to hypnotise it with his pocket-watch, the creature is bludgeoned by Peri, with a hefty stick.

When Nathan-Turner heard that Gawn Grainger, who'd played George Stephenson in *The Mark of the Rani* (1985), knew Lord Laurence Olivier (1907-89; arguably the greatest actor who ever lived), he asked if Lord Larry would care to play the role of the Mutant. Again: he asked *the foremost interpreter of the language of Shakespeare* if, *at the age of 78*, he'd care to travel to

▼ *Director Graeme Harper – and the rest of the production team – prepares for the Doctor's snow-fight!*

a Godforsaken spot somewhere in Hampshire, in *January*, with his *face all covered in flaky gunk*, and grapple with Colin Baker. History does not record the exact response of Lord Olivier's agent. But we can safely assume that the language used was far from Shakespearean.

The 'Godforsaken spot' mentioned above was the Queen Elizabeth Country Park at Horndean – and the *Doctor Who* team returned there the following year to shoot sections of *The Trial of a Time Lord* Parts 1-4. Peri's discovery of *herba baculum vitae* was filmed in the Butser Hill area on 7 January, with the Doctor's struggle with the mutant taking up the whole of the following day's work, this time at a Wooded Area of the Roman Site and a spot known as Benhams Bushes.

The tussle is observed by Tranquil Repose's DJ (Alexei Sayle), who broadcasts to the dead of the complex...

Music is piped throughout Evelyn Waugh's Whispering Glades, too – the *Hindu Love-Song* being 'relayed from an organ throughout countless amplifiers concealed about'.

Although some consideration was given to casting an actual DJ – how's about that Jimmy Savile, then? – the only performers offered the role prior to Alexei Sayle (another *Comic Strip* alumnus, albeit one who had recently authored a piece for the magazine *Foundation* headed Why I should be the new Doctor Who: the case for a Marxist in the TARDIS) were Roger Daltrey, frontman for The Who, whose acting appearances included major roles in Ken Russell's *Tommy and Lizstomania* (both 1975), plus *McVicar* (1980) (Harper had approached Daltrey the previous year regarding the role of Salateen in *The Caves of Androzani*); then Birmingham-born observational stand-up Jasper Carrott.

▲ *Ken Barker and Colin Baker get to grips with each other in the cold January snow.*

► *Terry Molly is secured inside the Great Healer's 'goldfish tank'.*

GRAND-GUIGNOL

The French Theatre of Horror

Richard J Hand and Michael Wilson

▲ ***Grand-Guignol: The French Theatre of Horror*** *by Richard J Hand and Michael Wilson.*

▼ *Jobel (Clive Swift) prepares his staff for the arrival of the president.*

The final scripts had the DJ programming only 'strange electronic music', not 20th century pop. *Good Vibrations*, here heard in a soundalike version by 'The Surfers', was a UK No 1 for The Beach Boys in November 1966.

In the catacombs the disembodied head of criminal scientist Davros (Terry Molloy) is attended to by his creations, the Daleks. He is delighted to observe the Doctor's arrival on Necros: his lure has worked...

In *The Loved One*, Whispering Glades is managed by the unseen Wilbur Kenworthy, known as 'The Dreamer'. Likewise, Tranquil Repose is controlled by the invisible hand of Davros, who has taken the title 'The Great Healer'. Davros' disembodied state (the rehearsal script had his head 'suspended in a tank of clear liquid'; quite how this could be realised was not indicated) would also appear to be anticipated by *The Loved One*, where dissolute English exile Sir Francis Hinsley borrows a grotesque image to illustrate the plight of the Hollywood hireling: "'Did you see the photograph some time ago in one of the magazines of a dog's head severed from its body which the Russians are keeping alive for some obscene Muscovite purpose by pumping blood into it from a bottle? It dribbles at the tongue when it smells a cat. That's what all of us are, out here, you know. The studios keep us going with a pump...'"

Progressing further inside the complex, Natasha and Grigory kill a guard, alerting Davros to their presence.

The first draft instead had the pair blowing up a Dalek sentry with a grenade.

Outside, the mortally-wounded Mutant claims to have been a victim of experiments conducted by 'the Great Healer'. By now, the DJ has spotted 'bodysnatchers' Natasha and Grigory, and Davros – ***aka*** **the Great Healer – sends Tasambeker to instruct Takis to find the intruders.**

A Whiter Shade of Pale, heard here as originally recorded by Procul Harum (a UK No 1 in May 1967, and a No 13 hit when it re-entered the hit parade in April 1972); then a karaoke-esque version of *Hound Dog*, taken from an album called *Smash Hits Presley Style* (Elvis Presley's version reached No 2 in September 1956 and No 10 in July 1971); and finally, from the same source, *Blue*

Suede Shoes (Carl Perkins' original got to No 10 in May 1956, with Presley's rival recording going one better when it reached No 9 in the same month).

Takis wonders why a Dalek guards the catacombs...

The head of the Dalek operator can be glimpsed beneath its neck grille here; and the Dalek turns aside before Lilt can show it his security pass, too.

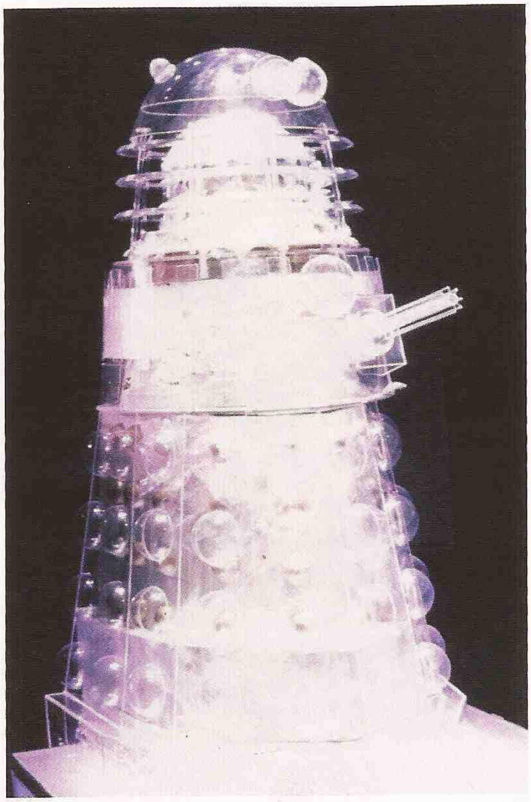
Nearby, Natasha and Grigory find a casket marked as containing the body of Natasha's father – Stengos. Davros has now contacted the industrialist Kara (Eleanor Bron) at her factory, demanding a greater share of the profits for inventing the 'high-protein concentrate' she manufactures.

Harper had just completed work on two episodes of the BBC's county town police procedural *Juliet Bravo* (*Strike the Father*, broadcast 6 October 1984, and *Alibi*, 3 November), and initially offered the role of Kara to its leading lady, Anna Carteret – but ultimately only Bridget Lynch-Blosse, playing Natasha, would follow Harper from his sojourn in 'Hartley'. Second on his list was Nerys Hughes, who'd featured as Todd in *Kinda* (1982), but known to Harper from his time on the second series of Hughes' starring vehicle *The District Nurse* (Harper's five episodes aired in November and December 1984) – but in this case, only John Ogwen, playing Bostock, would transfer from 'Pencuum' to Necros.

In the embalming room, Jobel tells Tasambeker, who is besotted with him, that the Great Healer has sent for her.

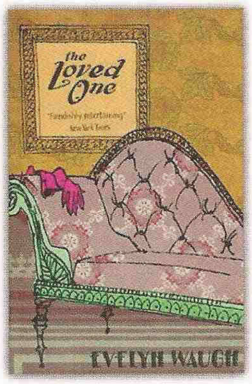
Tasambeker's knowing 'look to camera' is a reprise of a directorial flourish used by Harper in *The Caves of Androzani* (1984), in which the character of Morgus addresses the viewer directly on several occasions. (Of course, here the DJ is sort-of doing it too...)

Grigory discovers that Stengos' casket contains only a dummy, but he and Natasha are forced to flee the scene when Takis and Lilt turn up. The Doctor and Peri press on towards the complex, climbing over a perimeter wall...



▲ *Doctor Who producer John Nathan-Turner lays down some tunes with the DJ (Alexei Sayle) in his studio!*

▼ *Evelyn Waugh's 1948 novel* **The Loved One**, *on which* **Revelation of the Daleks** *was based.*



◀ *The glass Dalek in the catacombs... but was it actually made of glass – or perspex?*

▲ *The DJ slips into his favourite 1950s leathers.*

... actually the boundary of the Goodwood racecourse, at Halnaker, West Sussex. The sequence was filmed on 10 January.

Stealing inside the catacombs, Natasha and Grigory hide in an alcove as a Dalek escort passes by...

An oddly undramatic point to place a cliffhanger – but this is where Part One ended in a four-part version of the story prepared for overseas. (This version aired in the UK as part of a season of Friday evening repeats on BBC2, between 19 March and 9 April 1993.)

... before uncovering a door leading inside a secret laboratory, where brains are preserved in bubbling tanks. While Natasha fails to make contact with her associates...

... whose identity is never revealed. In Part Two, Davros crows that, with the deaths of Natasha and Grigory, he expects no further investigations into his activities, but this scene suggests he'd be wrong. So who is in collusion with Natasha? At this stage of the story, it might yet turn out to be the Doctor, or the President, or (more logically, given his apparent reluctance to "find the intruders"), Takis... and/or the grey Daleks he later summons to the complex, even. But it's not – so why raise the subject? Could this be a remnant of an idea discarded somewhere in the writing process?

... Grigory explores further, finding a transparent Dalek casing holding the grotesquely mutated head of Stengos (Alec Linstead) – who tells his daughter that he, like so many other residents of Tranquil Repose, is to become a Dalek. Fighting his mental conditioning, he begs Natasha to destroy him. Natasha obliges – but she and Grigory run into Takis and Lilt as they return to the upper levels.

Until a relatively late stage, Stengos' detached head was to be found in a metal box – another idea reminiscent of *The Loved One*'s disembodied dog! – and the decision to relocate the head to a transparent Dalek casing was arrived at only in pre-production. It's worth noting that a 'glass Dalek' had first been mooted in David Whitaker's novelisation of the first Dalek serial, published in November 1964. On the other hand, we're never told that Stengos' casing is made of glass, nor does it shatter like glass when fired upon (the prop was manufactured in perspex). And why would Davros want to build a Dalek out of glass, anyway?

An assassin named Orcini (William Gaunt) – an excommunicated Knight of the Grand Order of Oberon –

▲ *Kara (Eleanor Bron) greets her hired assassin Orcini (William Gaunt).*

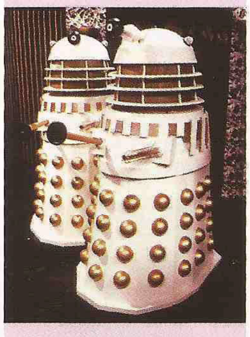
brings his smelly 'squire' Bostock (John Ogwen) to a meeting with Kara and her secretary, Vogel (Hugh Walters). Kara, who knows the Great Healer's true identity, claims that her profits are being leeched into the production of Daleks – and wants Orcini to kill Davros.

A professional killer accompanied by a malodorous lieutenant? This reeks of Secret Service agent Callan (Edward Woodward) and 'Lonely' (Russell Hunter) – so named cos he 'stunk like a skunk' in a fix – in the ABC/Thames thriller series *Callan* (1967-72). Ray Brooks – David in the 1966 Dalek movie *Daleks: Invasion Earth 2150 A.D.*, but at the time best known as compulsive gambler Robbie Box in the BBC's *Big Deal* (1984-6) – was first sounded out for the part of Orcini.

The Knights of the Grand Order of Oberon were inspired by the history of the Knights Hospitaller, a part-charitable, part-militarised and wholly anti-Islamic Christian order driven out of Jerusalem and the 'Holy Land' late in the 12th century. The displaced Knights eventually fetched up on the island of Rhodes, which they held sovereign from 1309. The Knights of Rhodes – as they became known – accrued a fearsome reputation in battles against Barbary pirates, the Sultan of Egypt and the Ottoman Empire, but were ultimately banished from the island by the forces of Suleiman the Magnificent in 1522. (An English offshoot of the Order, established in the 19th century as the Order of St John of Jerusalem, endures in the form of the St John Ambulance.) Saward learned of the Order's bloodier exploits on his Rhodes vacation, naming his excommunicated Knight after Giovanni Battista Orsini, Grand Master of the Order on the island between 1467 and 1476 (in Part Two, Davros indeed accords Orcini the title 'Grand Master'). 'Vogel', meanwhile, is the name of a porter in *The Loved One*.

Why 'Oberon' – the name of the king of the faeries in Shakespeare's *A Midsummer Night's Dream*? Perhaps Saward is suggesting that his Knights are based on Oberon, the outermost moon of Uranus?

Lucifer Rising, a *New Adventures* novel by Andy Lane and Jim Mortimore (Virgin Publishing, 1993) suggests that the Knights are descended from the Adjudicators introduced in *Colony in Space* (1971): "As Earth went through Empire and Federation, the fortunes of the Guild [of Adjudicators] waxed and waned. Eventually, they became unnecessary... Every planet had its own laws, and its own police... The Guild of Adjudicators had nothing to adjudicate. They degenerated into a reclusive order of assassins known as the Knights of the Grand Order of Oberon, dreaming of past glories and crusades for truth."



▼ *Chief embalmer Jobel brushes off the unwanted attentions of the fawning Tasambeker (Jenny Tomasin).*

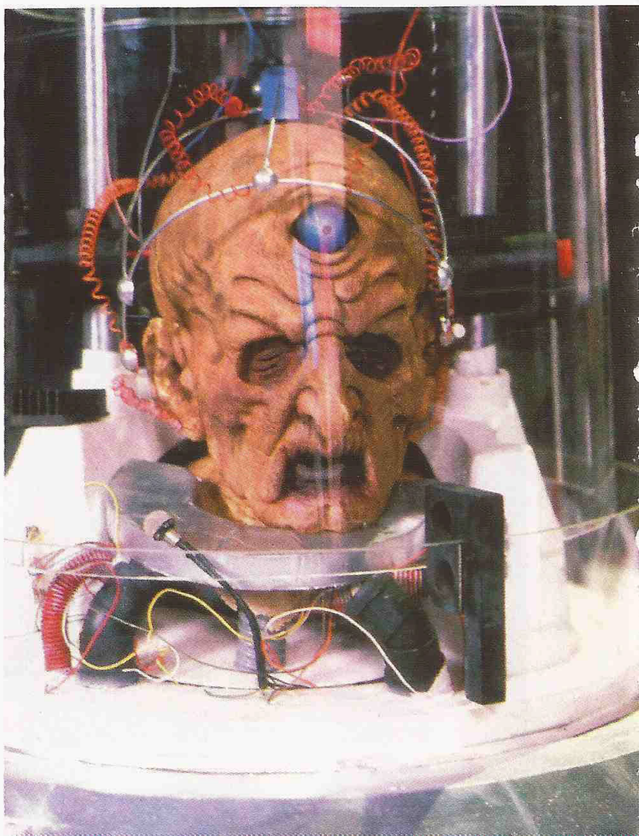
The Doctor tells Peri of his suspicions regarding Stengos' unlikely 'instatement', explaining that he deliberately landed some way away to slip into the complex unnoticed.

Filmed at the disused Tangmere Aerodrome, West Sussex, on 10 January – hence the sudden sparseness of the snow, now four days old.

Kara presents Orcini with a communications device to be activated once he has completed the hit, enabling her to launch an instant attack on Davros' followers. Meanwhile, Davros offers to transfer Tasambeker onto his 'personal staff'. Outside, Peri catches a glimpse of a patrolling Dalek, but the Doctor is distracted by the sight of something in the Garden of Fond Memories...

The Tranquil Repose exteriors were filmed in the high-security environs of IBM's British headquarters

► *The Great Healer – the head of a new Dalek army!*



WHERE ELSE HAVE I SEEN...?

The guest cast's appearances in cult television and film: a highly select guide

KEN BARKER (1928-98)
Mutant

Other TV appearances include *Danger Man: The Man Who Wouldn't Talk* (1965) as Security Man; *The Avengers: Who Was That Man I Saw You With?* (1969) as Powell; *Moonbase 3: Behemoth* (1973) as Foreman.

TREVOR COOPER (1953-)
Takis

Other TV appearances include *A Very Peculiar Practice: A Very Long Way From Anywhere* (1986) as Ackerman; *The Singing Detective* (1986) as Cloth Cap/Barman; *Star Cops* (1987) as Colin Devis; *Bergerac: The Dig* (1990) as Sorel; *Fungus the Bogeyman* (2004) as Farmer.

WILLIAM GAUNT (1937-)
Orcini

***Doctor Who* appearances** *Dalek Empire III* (Big Finish audio mini-series, 2004) as Selestru.

Other TV appearances include *The Avengers: Traitor in Zebra* (1962) as Sub-Lieutenant Graham; *Out of This World: Botany Bay* (1962) as Bill Sheridan; *Suspense: Waiting for Wanda* (1963) as Alan Curtis; *R3: The Short Cut* (1964) as Dr Wilmer; *The Saint: Flight Plan* (1966) as Mike; *The Champions* (1968) as Richard Barrett; *Menace: Judas Goat* (1973) as Lord.

ALEC LINSTEAD
Stengos

***Doctor Who* appearances** *The Dæmons* (1971) as Sgt Osgood; *Robot* (1974) as Jellicoe.

Other TV appearances include *Alternative 3* (1977) as Professor Broadbent; *The Tripods* (1985) as Master of Ceremonies; *LEXX: Stan Down* (2001) as Cardinal.

CLIVE SWIFT (1936-)
Jobel

Film appearances include *Frenzy* (1972) as Johnny Porter; *Death Line* (1972) as Inspector Richardson.

Other TV appearances include *A Ghost Story for Christmas: The Stalls of Barchester* (1971)/*A Warning to the Curious* (1972) as Dr Black; *Dead of Night: The Exorcism* (1972) as Dan; *Beasts: The Dummy* (1976) as 'Bunny' Nettleton; *A Very Peculiar Practice: Art and Illusion* (1988) as Prof Piers Platt; *Keeping Up Appearances* (1990-95) as Richard Bucket.

HUGH WALTERS (1939-)
Vogel

***Doctor Who* appearances** *The Chase* (1965) as William Shakespeare; *The Deadly Assassin* (1985) as Commentator Runcible; *The Fearmonger* (Big Finish audio drama, 2000) as Roderick Allingham.

Other TV appearances include *Jason King: An Author in Search of Two Characters* (1972) as Bernard; *Survivors* (various episodes, 1975) as Vic Thatcher; *The New Avengers: Cat Amongst the Pigeons* (1976) as Lewington; *She-Wolf of London: Beyond the Beyond* (1991) as Snork; *Cor Blimey!* (2000) as Charles Hawtrey.

– the North Harbour Building at Cosham, near Portsmouth, Hants – in just eight hours on 9 January.

Takis and Lilt interrogate Natasha and Grigory, admitting that the so-called 'perpetual instatement' process is a fraud – no-one in authority wants the dead returned to life, competing with the living for power and resources.

In the next scene, the DJ plays *In the Mood*. A Joe Garland number popularised in a rearrangement recorded by American swing band leader (Alton) Glenn Miller (1904-44) in 1939, it was Ernie Fields' Orchestra who first took the tune into the UK charts, reaching No 13 in December 1959 – but it wasn't until January 1976 that Miller's own Orchestra also hit the No 13 spot, as part of a segue of the late band leader's hits. The Ted Heath Orchestra played the version heard here.

The Doctor has seen a huge memorial stone dedicated to himself: he's arrived in his own future, and he's dead. Wondering if she, too, is commemorated, Peri turns back to see the Doctor's memorial stone toppling onto him...

An alternate take, showing fake blood seeping from beneath the Jabolite 'slabs' which have apparently crushed the Doctor, was vetoed by John Nathan-Turner. Also cut were shots of Davros and Tasambeker watching on via the monitor in the catacombs, laughing.

PART TWO

Broadcast: 30 March 1985

Jobel arrives on the scene, and is attempting to 'comfort' the grieving Peri when the Doctor gets to his feet, pushing aside the lightweight blocks of his 'memorial'. His cloak is spattered with stage blood, also part of this "elaborate theatrical effect" concocted by persons unknown...

As Jobel waves the Doctor and Peri away, an IBM functionary (or whatever) can be seen wandering along the first floor of the building behind.

▲ Graeme Harper explains to Colin Baker how a big polystyrene statue is going to fall on his head.

▼ Bodysnatchers Grigory (Stephen Flynn) and Natasha (Bridget Lynch-Blosse).

Davros sends Tasambeker to greet the Doctor in reception. Meanwhile, a Computer Voice (Penelope Lee) confirms to Takis that two spaceships are *en route* to Necros – one bringing President Vargos, the other unscheduled.

The subsequent scene, in which Tasambeker runs through the cemetery's prospectus, is borrowed directly from the third chapter of *The Loved One*, in which a mortuary hostess outlines the services provided by Whispering Glades for the benefit of the bereaved Dennis Barlow, describing the various Zones in the grounds: Pilgrims' Rest, Lovers' Nest, Shadowland – but not the Garden of Fond Memories, surprisingly!

Accordingly, Tasambeker was to continue her spiel by telling the Doctor how Tranquil Repose is zoned according to the faiths of the deceased – and becoming irate when she realises that the Doctor has no intention of becoming a 'Resting One', as her euphemism has it. This dialogue was removed in the final edit, however.

Outside, Orcini and Bostock make their way towards the complex, the assassin telling his squire that killing Davros will be an honourable end to his career.

Dropped from the first draft was a film sequence in which Orcini and Bostock stumble across the body of the Mutant, and Bostock expresses the desire to cut off one of its unhearing ears as a trophy.

They destroy a patrolling Dalek... alerting Davros to the probability that Kara has sent a hitman after him.

Harper had choreographed an altogether more ambitious sequence involving flying Daleks, to be filmed at 'The Beacon' on Butser Hill – the highest point of the South Downs: "The plan was to have Orcini and Bostock scrambling up the hill, when they're suddenly confronted by two Daleks, hovering overhead... a huge gun-battle takes place, and as one Dalek takes off to get reinforcements, they concentrate their gunfire on the one that's left..." Although much of the Dalek action would have been post-produced, the showpiece effect had this remaining Dalek exploding under fire 20 feet or more in mid-air. A spring-like mechanism designed to catapult a Dalek prop packed with explosives into the sky was built accordingly, but the snowfall of 6-7 January scuppered the sequence altogether; on the scheduled date of Tuesday 8 January, conditions on the ground made it impossible to shift the 'catapult' into position. Harper was forced to scale down and simplify the scene, which was mounted at Tangmere on 10 February – without the hill required to complete the effect.

The Doctor is told that only the Great Healer can tell him who arranged for the placement of his 'memorial'. Elsewhere, Kara is contacted by Davros, who says that he will be sending a squad of Daleks to 'protect' her. Leaving Peri in Jobel's wandering hands, the Doctor is led to his appointment with the Great Healer – only to be confronted by two Daleks, then dragged unconscious by Takis and Lilt to the cell where Natasha and Grigory are detained. Peri ends up in the DJ's studio, where she learns that the jock picked up his faux-American style from recordings made by his great-grandfather.

Another Glenn Miller number, *Moonlight Serenade*, provides the backing to this scene. A huge hit in the States in 1939, it charted in the UK in March 1954 (reaching No 12) and again in January 1976. Twenty years after *Revelation of the Daleks*, it featured again in *Doctor Who*: it's the tune that Captain Jack plucks from the air while romancing Rose on top of his invisible spaceship in *The Empty Child* (2005).

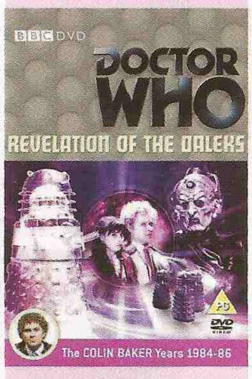
FURTHER INFO

- VIDEO

Revelation of the Daleks
COMPANY BBC VIDEO
YEAR 1999
CAT NO BBCV 6875
AVAILABILITY DELETED
(Part of the **Dalek** tin)

- DVD

Revelation of the Daleks
COMPANY BBC DVD
YEAR 2005
CAT NO BBCDVD 1357
AVAILABILITY
CURRENTLY AVAILABLE



▲ *Above right: Eleanor Bron and Colin Baker on the set for Davros' lair – although their characters don't actually meet in the story.*

▼ *The DJ prepares to despatch the Daleks with a pure, concentrated blast of rock and roll. "It kills!"*

Hearing Natasha and Grigory's story, the Doctor asserts that if Davros is now capable of turning members of other species into Daleks, he could create an army from the population of Tranquil Repose.

Jobel talks with Takis and Lilt, unaware that his treasonous mutterings about the Great Healer's stewardship are being monitored by Davros and Tasambeker. Davros offers the lovelorn Tasambeker immortality as a Dalek – if she will only prove her loyalty by killing the object of her affections.

Elsewhere, Kara and Vogel receive a signal confirming that Orcini has entered the catacombs: when Orcini activates his transmitter, a bomb hidden inside it will explode. But then Davros' Daleks arrive, exterminating Vogel and taking Kara prisoner...

It's never made clear exactly where Kara's factory is in relation to Tranquil Repose: elsewhere on Necros is possible; but there's no reason why it should not be on, say, a nearby moon – the cemetery has its own launching-pad, after all, meaning that bodies could be shipped in and out of the complex. (In Part One, Orcini and Bostock required 'transport' to take them to 'the edge of Davros' scanners'. Wheeled or winged, the Daleks will certainly need similar when they take Kara to Tranquil Repose.)

Passing by the Doctor's cell, Orcini releases the prisoners within, to create a diversion – and the Doctor, Natasha and Grigory are freed. Above, Tasambeker warns Jobel of the Great Healer's intentions – but Jobel laughs off the prospect of escaping Tranquil Repose in the company of such a "fawning little creep". Humiliated, Tasambeker stabs Jobel in the heart with a syringe of embalming fluid – only to be exterminated by two Daleks in her flight.

In *The Loved One*, Tasambeker-progenitor Aimée Thanatogenos kills herself with a hypodermic. (Rehearsal scripts, however, saw Tasambeker do Jobel in with a scalpel.)

On the face of it, there's a continuity error here: when Tasambeker stabs Jobel with the syringe, she does not depress the needle; but in subsequent shots, the syringe has clearly been emptied of its green contents. According to Harper: "We had some close-ups of her pushing the plunger in, so it was clear to the audience that this stuff was being pumped straight into his heart... When we were putting it together, it came across like a scene out of *Psycho*, rather than *Doctor Who*. John Nathan-Turner was not amused either, so it went..."

Via the DJ's screens, Peri sees the Doctor in the catacombs.

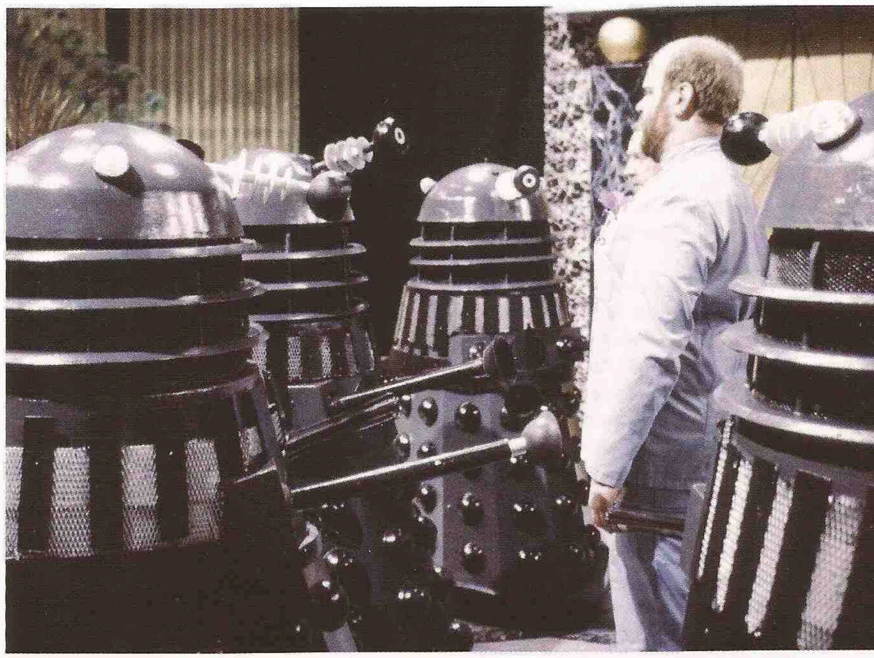
The DJ is desk-drumming to *Fire*, by The Jimi Hendrix Experience; not a UK chart single, the track featured only on the band's début album *Are You Experienced?* (1972). When copyright clearances proved unobtainable, the song was removed from subsequent video and DVD releases of *Revelation of the Daleks*, generic rock tracks being heard in its stead.

The Doctor warns Peri that she's in great danger...

Cue cliffhanger to Part Three in the four-part overseas edit.

... and she must warn the President's ship not to land before returning to the TARDIS. But the DJ stops Peri in her tracks – Davros will have been monitoring their transmission. Natasha and Grigory mean to destroy the incubation room... but their entrance is noted by Davros, who orders a Dalek guard to be activated. Arriving at Davros' lair, Orcini attacks and apparently destroys his target – only for the real Davros to emerge from hiding: they have 'killed' a decoy. Orcini and Bostock are struck down by Dalek fire, Orcini's artificial leg being blown off.

Davros' chair did not have the power of levitation until actor Terry Molloy suggested the idea in rehearsal. The effect is somewhat undermined by the dodgy perspective in the Chromakey-effected shot of Davros hovering above the reamputated Orcini – whose leg is behind (the semi-transparent) Davros, when all of him ought to be in front. (The shot was reconstructed in 2005 by John Kelly for the story's DVD release.)



▲ *Takis (Trevor Cooper) welcomes Skaro's Daleks to Tranquil Repose.*

▼ *The real Davros reveals himself at last!*

In the incubation room, Grigory sets the tanks to overload – but the exit has been sealed, and he and Natasha are exterminated by the Dalek guard before the tanks explode.

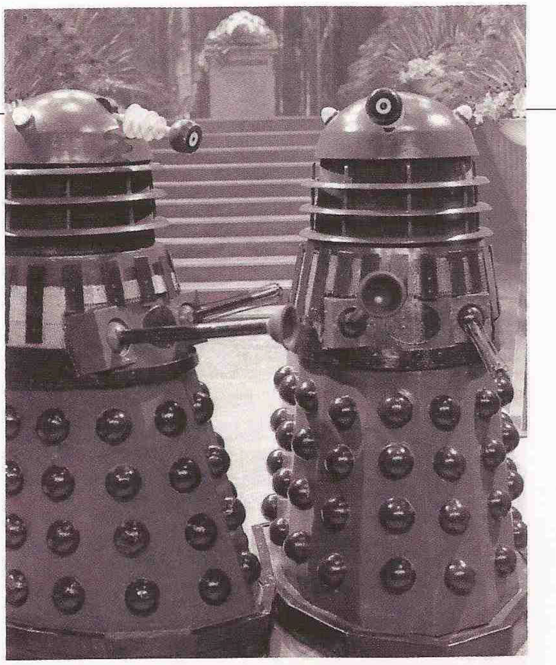
Rehearsal scripts had it that Natasha and Grigory would be exterminated by one of two white Daleks which they'd seen stood semi-inert, surrounded by a thin blue protective membrane, in Part One's incubation room scenes; now 'hatched', it would hover above before firing on them. The reworked sequence was still intended to suggest a flying Dalek, but the angle used in the 'forced perspective' shot foregrounding a Dalek model failed to convey the illusion – with the result that *Remembrance of the Daleks* (1988) is generally credited with having introduced a Dalek able to hover in the air. (Again, the shot was reconstructed for DVD release, this time with the Dalek clearly levitatating.)

As Daleks approach the DJ's studio, the jock prepares to ward them off with a devastating 'sonic transmitter'...

When the DJ first tries out his ultrasonic weapon he shatters the glass panels in his studio doors – but when the lead Dalek arrives, the glass is clearly intact.

Kara is ushered inside Davros' lair, where she is forced to confess that Orcini's 'transmitter' is a bomb. Betrayed, Orcini stabs her through the heart. In the catacombs, the Doctor hears a broadcast of Peri's cries as the DJ is exterminated – but is then captured by two Daleks. Above ground, Takis and Lilt watch as the unscheduled freighter comes in to land... just as they'd hoped. The Doctor is brought before Davros, who has deliberately lured the Doctor to Tranquil Repose after their previous encounter...

When Davros refers to the escape pod which carried him away from an exploding spaceship at the time of his last meeting with the Doctor, it would seem to confirm that the pair have not come face-to-face since *Resurrection of the Daleks* (1984) – but it doesn't explain how Davros can be aware that the Doctor's appearance has changed in the interim, in order to have the Doctor's fake 'memorial' constructed. Lance Parkin's later Big Finish audio drama *Davros* (2003) attempts to square the circle: set sometime between the two adventures at the domed headquarters of TransAlliedInc, here the Sixth Doctor meets a Davros (Terry Molloy, again) who has been persuaded to help relieve the famine which blights the galaxy (and it's revealed that he'd industrialised cannibalism on the war-torn Skaro many centuries before). Of course, Davros dreams instead of conquest, intending to engineer a catastrophic economic collapse – but is apparently destroyed in the crash of a stolen interceptor.

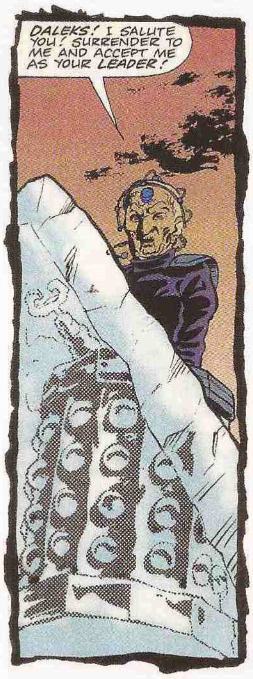


▶ *The grey Daleks go in search of their creator.*

Davros reveals how he has been using the bodies stored at the complex as the basis for a new Dalek army: those not suited to transformation have become 'concentrated protein' as foodstuff for a starving galaxy.

As tasteless as tofu, this story strand would seem to be borrowed from the dystopian world of the feature film *Soylent Green* (1973). Set in a vastly overpopulated ozone-depleted America of the early twenty-first century, the film takes its title from a 'high-energy concentrate', supposedly derived from plankton, which is ultimately revealed (and, dear readers, you're about to have the end of the film spoiled, so be warned) to be refined from dead people; specifically, from those people who have offered themselves up for euthanasia at a high-tech clinic, where they may choose 20 minutes' worth of their preferred muzak to accompany their dying moments. (Imagine lying on the sofa listening to Simon Bates on Classic FM. And then see if you wouldn't rather be minced up as a soya/lentil substitute.)

The theme of humans being used as the basis for a new strain of Daleks was returned to in the two-part story *Bad Wolf* and *The Parting of the Ways* (2005).


DALEKS! I SALUTE YOU! SURRENDER TO ME AND ACCEPT ME AS YOUR LEADER!

▼ *Davros' story after* **Revelation of the Daleks** *was told in the comic strip* **Emperor of the Daleks!**.

Takis greets the new arrivals, whom he has summoned to Tranquil Repose – a squad of independent, 'grey' Daleks from the creatures' home planet, Skaro, who demand to be taken to Davros. Peri is brought into Davros' lair as the villain prepares to activate his army... only to have his 'good' hand shot away by the wounded Bostock, who is promptly exterminated. Entering the catacombs, the grey Daleks destroy Davros' 'white' guards and take their creator prisoner, intending to take him back to Skaro to stand trial. Davros is escorted away, a single grey Dalek remaining behind to watch over the Doctor and company. The Doctor, who maintains that the greys will simply recondition Davros' army to obey Skaro's Supreme Dalek instead, shoots down the guard with Bostock's gun. Orcini means to use Kara's bomb, which has no timer, to destroy Davros' Dalek army. Hoping to take Davros with him, he gives the Doctor, Peri, Takis and Lilt a few minutes to escape before he activates the device. They flee.

▼ *The Doctor confronts Davros over his latest evil scheme!*

The novel *Lucifer Rising* picks up on the Doctor's promise to Orcini to return his medal to the Knights of the Grand Order of Oberon, suggesting (rather tragically) that Orcini's quest for valediction has been in vain, the Knights having dissipated by this time: "I went looking for them once, to return something that was theirs. I couldn't find them."

The grey Daleks' freighter launches as the bomb explodes, carrying Davros away.

The comic strip *Emperor of the Daleks!* (**DWMs** 197-202, written by Paul Cornell from a plot by Cornell and John Freeman, and *"... Up Above the Gods..."*, an interlude by Richard Alan, appearing in **DWM** 227), opens at Davros' trial, with Davros being saved from extermination by the intervention of the Sixth Doctor – enabling him to escape to the planet Spiridon, where he reactivates the abandoned Dalek army frozen there during the TV story *Planet of the Daleks* (1973) and from there goes to on to conquer Skaro's grey Daleks – phew, keep up at the back – in order to have become Skaro's Emperor at the time of his next TV appearance, in *Remembrance of the Daleks* (1988). Scott Alan Woodard's Big Finish audio *The Juggernauts* (2005) offers an alternative lead-in to the events of *Remembrance*, with Davros (again played by Terry Molloy) commandeering the Mechonoids from the TV story *The Chase* (1965) as a prelude to his Imperial ambitions.

Above ground, Takis and Lilt consider the Doctor's suggestion to turn Tranquil Repose over to farming Necros' weed plant as an alternative source of protein for the starving hordes. And the Doctor promises Peri a peaceful holiday: "I know," he says, "I'll take you to–"

"– Blackpool." The 1986 season was to have begun with *The Nightmare Fair*, a story set in and around Blackpool Pleasure Beach, and again directed by Harper. On Wednesday 27 February 1985, the news broke that BBC1 Controller Michael Grade had elected to hold over *Doctor Who*'s next run for 18 months, ostensibly for financial reasons (in fact, he'd hated all of Season Twenty-Two). The word "Blackpool" was removed, the season ending instead on a freeze-frame; and just as well, since *The Nightmare Fair* (and every other story in development for 1986) was soon abandoned altogether. ■

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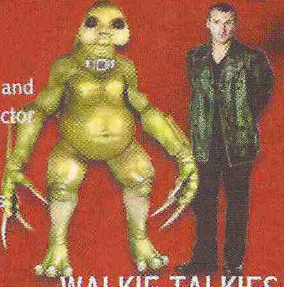

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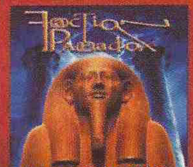

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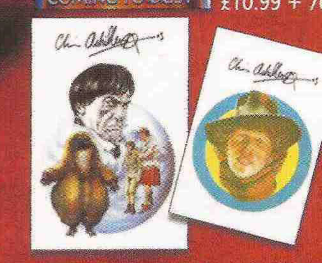

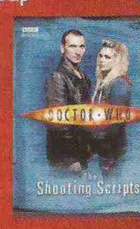

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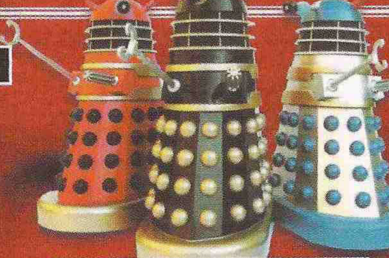

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AFTER-IMAGE

THE EMPTY CHILD THE DOCTOR DANCES

Series 1, Eps 9 & 10 | **WRITER** Steven Moffat | **DIRECTOR** James Hawes
BROADCAST Saturday 21 & Saturday 28 May 2005, 18.30/19.00, BBC One

SOME FRIENDS OF MINE HAVE A THREE-YEAR-OLD BOY called Sam who adores *Doctor Who*. Recently, they took him to a museum which had painstakingly recreated a street from London in the time of the Blitz. And Sam spent his entire visit walking around like a zombie, approaching complete strangers and asking them if they were his mummy. That's how great Steven Moffat's contribution to the new series is. Twenty years ago, kids were running around the playground sticking their arms out and shouting 'exterminate' – now they're pretending to wear gas masks, scaring the life out of unsuspecting adults in educational exhibits.

The Empty Child and *The Doctor Dances* are many things – works of genius among them – but they're certainly the most frightening episodes of *Doctor Who* I've ever seen. But, brilliantly, they were stories designed only to scare those old enough to deal with the fear – adults and older children to whom the iconography of the Second World War means something, and who understand the tragedy of losing a child. Three-year-olds like Sam could sit, smiling and excited, through the whole thing.

I sat through the whole thing smiling too, though sometimes I was doing it from behind my hands. These episodes were clever, funny, atmospheric and moving, and everything that turned out to be important was beautifully foreshadowed in a masterpiece of dramatic writing. A throwaway joke about Rose's tasteless t-shirt led to her being a hanging target for the entire Luftwaffe; the Doctor casually dropped in a reminscence about how he replaced a gun factory with a banana plantation (a wonderfully Doctorish moment), then moments later quite literally did it again; the whole reason for everything that was happening turned out to be something we'd already seen but didn't recognise for what it was. It was the kind of plot that was so carefully constructed it ran like clockwork – but thanks to the depth of the characterisation, it never felt mechanical.

It was, in fact, as close to perfect as any of the *Doctor Who* stories have got this year.

▲ *A terrifyingly empty child, a guilt stricken single monther in 1941... and yet we still got a happy ending! Fantastic!*

▼ *Rose makes an unfortunate fashion decision...*

> "This two-parter was many things – a work of genius among them – but it was certainly brilliantly frightening..."

So what exactly was so great about it? Well, the scares, obviously. The child itself was spooky enough, but Moffat didn't just rely on him to deliver the shocks – though the image of his cut hand groping blindy through the letter box will haunt me for months. The radio relaying his voice was even nastier, and the little toy monkey coming to life was the kind of thing that used to give me nightmares when I was seven – and probably still will. The moment with the typewriter was, admittedly, stretching the same idea a little thin, but it still made me jump out of my skin, so who's complaining?

Then there was Florence Hoath as Nancy. This series of

Doctor Who has featured some of the best guest performances the show's ever seen, but her quiet, reserved turn took things up another notch. Whether she was facing up to the empty child who, dealing with the little pseudo family of street kids she'd built around her, or gently teasing the Doctor for his big ears – one of my favourite jokes in a story that had plenty of laughs along with the scares – she remained completely believable, managing in an hour and a half to show an amazing number of layers to her character while hinting that there were yet more still to be peeled away.

Richard Wilson's Dr Constantine was a remarkably rich portrayal of a part that was little more than a cameo. It's difficult to make an audience care about the death of a character we've only known for five minutes, but Moffat and Wilson managed it between them. And when the death came, it was a real shocker. A bald description of it would sound only faintly comedic – a man's face gradually turning into a gas mask as he asks if you're his mummy – but add in a few buckets of blood and it wouldn't have looked out of place in a Cronenberg movie. Classic body horror.

MOFFAT'S AN AWARD-WINNING COMEDY WRITER, SO it's not a surprise that he could deliver the jokes, though just occasionally they felt a little forced. Rose is a clever girl, but sometimes Moffat put witty retorts into her mouth which would have sounded more natural coming from the cast of *Coupling* – like her 'scanning for alien tech' line, which payed off nicely later in the episode but never rang quite true. Out-of-character gags belong in sitcom but not in drama. On the other hand, Moffat certainly didn't succumb to the compulsive silliness which has slightly marred some of the other episodes of the show.

As for Captain Jack – well, what to make of him? He really should have been utterly loathsome. In outline the character was a walking cliché and there were moments on screen were he felt a like he'd wandered in from an entirley different science-fiction show. *Farscape*, possibly. But John Barrowman has buckets of charm with a few pints to spare, and even when the character should have been irritating, you couldn't help liking him. His flirtation with Rose did go on just that *little* bit too long, though – I know he's good looking, but did she have to go quite that weak at the knees at the sight of him? – and the revelation that he was a conman rather than an out-and-out criminal was hardly the plot twist of the century. But it was great to see him following the opposite trajectory to Adam – starting off selfish and untrustworthy, and ending the show a hero. The bisexuality – or, based on the Doctor's line about meeting alien species, omni-sexuallity – was a brave move on Russell T Davies' part, the kind of plot development in a kids' TV series that I'm surprised, but not at all sorry, he got away with. It'll be intriguing to see where he intends to go with it.

▲ *The Doctor meets the Captain – and it's hardly dancing at first sight...*

▲ *Rose falls for the handsome but dodgy Captain Jack Harkness.*

▼ *The second world war in colour – or near enough for us!*

Sexuality was quite a big theme in the two episodes – from the moving revelations about Nancy and her brother/son in the last reel, to the lovely little metaphor of the Doctor dancing. I've never been entirely sure about sexualising the Doctor; part of his apppeal for me has always been his complete atypicality as a hero, the fact that for him neither rescuing the world nor rescuing the girl has anything to do with getting in anyone's pants. The thought of Moffat, of all writers, being asked to tackle the topic was particularly alarming – not that, judging from *Coupling*, it's a subject far from his heart, but it's not one he can be said to have handled with understated delicacy in the past.

Until now, that is. The warmth between the Doctor and Rose was charming, and it hinted at sexuality without thrusting anything in anyone's faces. When the Doctor and Rose finally danced together it definitely felt like a statement about their relationship, but Moffat left what exactly was being said pleasingly vague. It did help that the whole thing seemed impossibly, heart-thumpingly romantic – but maybe I'm just an old-fashioned girl?

So there were scares, laughs, and some sexual thrills, but the biggest thrill of all for me was the story. Two-parters are hard to plot: it's difficult enough to sustain a narrative over a

▶ *The Doctor makes a terrifying discovery at Albion Hospital. "They're not dead..."*

feature-length hour and a half even without worrying about the constraints of a television budget. Not to mention the fact that you have to place a whacking great cliffhanger in the middle of it – with resolutions in *Doctor Who* that've seldom risen above a 'with one bound he was free' level of sophistication.

Not this time. Both parts of the story were equally strong, blending seamlessly into a whole. And as for the cliffhanger – the way Moffat wrapped it up might just have been my favourite thing about these episodes. After the genuine scariness of the cliffhanger itself there was the utterly unexpected 'go to your room' speech. Then what felt like the pay-off: the Doctor's line about how terrible those would have been as his last words. And that felt like that – but Moffat was being much cleverer. The moment when the Doctor, Jack and Rose are in the child's hospital room and the tape spool starts swishing, and for a few moments you don't realise what you're hearing – but then, just as the Doctor realises, so do you... Absolutely *brilliant*. And absolutely terrifying too. Definitely the cleverest bit of plotting in the series so far.

THERE WAS MORE TO COME. THE REVELATION ABOUT what was going on had been beautifully set up in episode one and, like the purloined letter, hidden in plain sight. Even the few potential holes in the logic – like why Jack's earlier opening of the ambulance hadn't released the nano-genes – were carefully plugged. And then the final confrontation, and the revelation about exactly why this lost boy had been asking everyone if they were his mother, and what the consequences of telling him the truth would be... Quite astonishing. Nancy was heartbreaking, but so was the Doctor when he realised that for once he really could save everyone. It was a moment that made him seem simultaneously very human and totally alien – and Eccleston delivered it perfectly.

I've gone on at some length about Moffat's contribution to the episode – and if there's any justice, it will certainly be another in the long list of writing jobs for which he's won awards – but director James Hawes should take a lot of credit too. He took a script which, on the page, must have looked like it required a Hollywood budget and a three-month shoot, and rather than toning it down or giving us something that looked like an episode of *Goodnight Sweetheart* he somehow managed to put it all on screen. Rose's barrage balloon ride through London should have looked absurdly cartoonish, but instead it was almost eerily beautiful; Captain Jack's ship hanging in front of Big Ben never felt fake for a moment; while the hospital full of gas-masked patients was a scary idea that could have simply looked daft in less capable hands.

> "The script must have looked like it needed a Hollywood budget and a three month shoot – but Hawes pulled it off."

Credit, too, for his handling of the cast. Everyone knows the saying about working with children and animals, but Hawes got a batch of terrific performances from the youngsters – particularly the runaways, who weren't given much screen-time to shine but made the most of every moment. I liked the Doctor's joke about a West End musical, but with a different director elements of the story could indeed have ended up looking very much like an am-dram performance of *Oliver*. Speaking of which, Murray Gold's music was terrific too, less bombastic than at other times during the series and an important element in creating that authentic Blitz atmosphere.

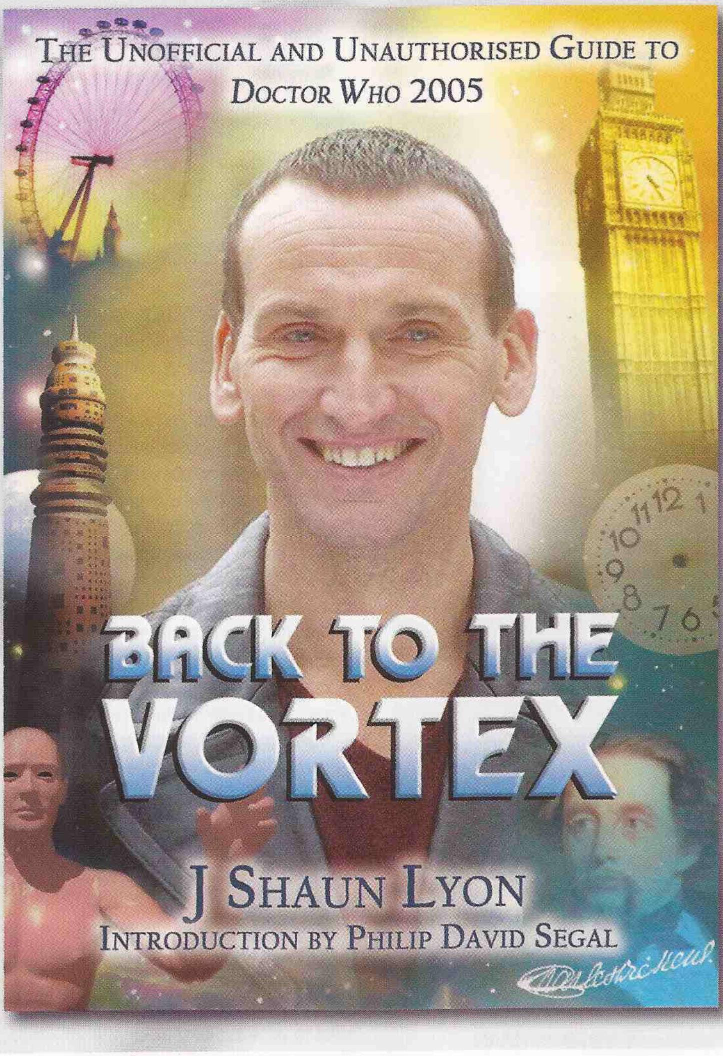
THERE'S NO DENYING THAT THIS WAS A FAR MORE adult vision of the new *Doctor Who*, and there's a chance that younger audience members could have been left cold by the emotional complexities, confused by the plot twists and – hopefully – baffled by Captain Jack. But that's fine. The youngsters can have *Aliens of London* and I'll take this – not just one of the best *Doctor Who* stories ever, but one of the best pieces of drama on British television this year. With BBC Wales commissioning and bringing to the screen stories of this quality, it's no wonder the show's been guaranteed a third series. If the show carries on like this, they'll soon be asking for 52 episodes a year. And if they're all as good as this, I for one won't be complaining.

REBECCA LEVENE ■

▲ *Top: "Mummy? Muuuummyyyy?" The gas mask people make their move.*

▲ *Above: A spot of romancing on an invisible spaceship tethered to Big Ben. Of course.*

◀ *Dr Constantine (Richard Wilson) contemplates the welfare state.*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Doctor Who 2005
Back to the
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J Shaun Lyon
Introduction by Philip David Segal

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DIRECTOR Gary Russell

When the Roman Emperor Constantine (David Bamber) called a council of Churchmen to Nicaea 1,680 years ago, he wasn't to know that the reverberations would still be felt upon Western civilisation many centuries later. The Doctor, of course, does know this: he has taken Peri and Erimem there purely as spectators. But as political intrigue in Nicaea turns to mob violence and retribution, the time travellers are enmeshed in it, both physically and philosophically. Is one theologian's cause worth risking your life? One companion seems determined to find out...

The Council of Nicaea

Written by CAROLINE SYMCOX | Preview by MARK WYMAN

RUSSELL T DAVIES RECENTLY mentioned that he's been steering his TV storylines away from 'hard science-fiction'. But Big Finish was clearly intrigued by Caroline Symcox's 'hard historical', with its dramatic version of a fourth-century theological crisis. We asked the author: how had she pitched this audio, and why did she want to see the TARDIS landing amidst those events?

"I hate to say it, but my original pitch was not the hard historical it is now!" says Symcox. "I'd thought there might be some fun if certain major players at the Council weren't exactly natives, shall we say. Thankfully [Big Finish producer] Gary Russell put the brakes on that thought, and rewrote the pitch as a pure historical. It works much better this way," she freely admits. "The original pitch's strength was its focus on character interaction and this period's inherent drama. I'd been playing with the idea of combining *Doctor Who* with my theological studies for a while."

Symcox, currently working on her doctoral thesis at Oxford, observes: "It's a good idea to write about what you know – and there's not much I know more about. The Council sprang to mind immediately as a place rich in political conflict, at all levels of society. The fourth century is full of amazing upheavals and social change – a great dramatic setting for *Doctor Who*."

> "I knew that I wanted Erimem at the heart of this story. I was fascinated by how she'd react."

Three years ago, Symcox told us how much she'd enjoyed writing for 'spunky heroine' Charley Pollard in the audio *Seasons of Fear*, which she co-wrote with her husband, *Father's Day* script-writer Paul Cornell [see **DWM** 315]. Was it an easy decision over which companion she wanted to use here?

"I pitched the story complete with Doctor and companions – not something you're supposed to do", Symcox confesses. "I knew that I wanted Erimem at the heart of it, using her historical background and essentially active nature as a way into events at Nicaea (the modern-day Turkish town of Iznik, famous for its ceramic tiles). I was fascinated by how she'd react to a place and time so close to her own home."

How had she approached writing for Erimem – perhaps another historical, *The Church and the Crown*, was pretty useful here?

"Yes, very useful in finding Erimem's voice, as was *Eye of the Scorpion*. The pages of my audio scripts book have become rather dog-eared! I decided to bring out several character traits that define Erimem: pride, honour, loyalty, honesty, and that all-important grasp of command. These things drive her attitudes and decisions, and form the bedrock of who she is. Erimem is great to write for: very different from Charley, but every bit as much fun."

Is it not rather tricky equating characters' devout Christian beliefs with the world of *Doctor Who*?

"It *is* a delicate business," confirms Symcox. "I steered clear of ascribing particular beliefs to the Doctor – that would have been unbelievably crass. The Doctor's spirituality is best left to the audience's imagination. I was also anxious that his companions shouldn't suddenly jump on the religious bandwagon. Rather, the TARDIS crew encounters the beliefs of others as given facts; very real, but not necessarily something that they want to share."

Oddly, Steven Moffat's triumphant TV scripts for Christopher Eccleston's Doctor featured a Dr Constantine – while in Symcox's audio, the Doctor meets the Emperor Constantine. So which character came first?

"No idea, really! Hmm, I think mine, probably. I pitched back in late 2003, so that would just about precede Moffat's draft," she suggests.

So, did writing this help or hinder Symcox's own long-term theological studies? "In all honesty, it probably hindered them. Trying to write a doctoral thesis and a full-length audio play simultaneously is not an ideal state of affairs. My thesis has nothing to do with the Council of Nicaea, so my theological attention was divided. Still, in theology any extra study is useful within the big picture, and I'm sure it won't be time wasted!" ■

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Island of Death

Written by **BARRY LETTS** | Preview by **DAVID DARLINGTON**

"I THINK IT'S TERRIFIC, I REALLY do." That's former *Doctor Who* producer Barry Letts talking about the most recent TV series, there.

"I've been watching purely as a viewer, and never felt 'I suppose I ought to watch *Doctor Who*,' Every week it's been 'Oh good – it's *Doctor Who* tonight!'"

But we're not here to talk about that – we're here to talk about Letts' new novel, *Island of Death*, which marks his first piece of full-length *Doctor Who* writing in nearly a decade. "The Indian aspect to it," explains the writer, "is based loosely on the Bhagwan Shree Rashneesh. I don't know whether you remember him?" I have to confess that I have a feeling – later confirmed through online research – that whatever he did was more or less before my time. Online research doesn't throw up any terribly consistent way of spelling his name either, but that's by the by...

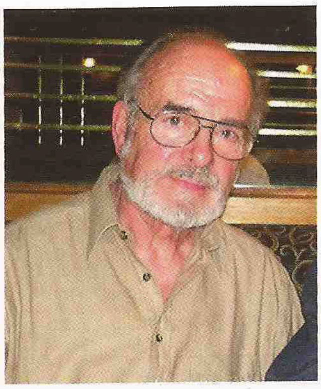
"He ran an ashram," Letts helpfully continues – and that's 'a retreat for spiritual growth' in case you weren't sure – "and had all these people wandering around in orange clothes. In about 1979, I took creative leave from the BBC, to have a mini-sabbatical, and went out to India for nine weeks, back-packing. I went to Rashneesh's ashram, I visited every day, and stayed there for hours getting to know it. So although *Island of Death* is not based on Rashneesh as such, I used that experience in the book."

> "I know the Third Doctor, Sarah Jane and the Brig so well, that they almost write themselves!"

It's not unusual for a Barry Letts story to have such a spiritual theme running through it, and the use of a British navy ship to get there also evokes his most recent novel, co-written with Terrance Dicks, *Deadly Reunion*. "That was partly deliberate," admits Letts, "because I'd thoroughly enjoyed writing that book. Originally the ship was a destroyer, but then I realised there were very few destroyers in the navy, if any, so I was going to make it a frigate. And while I was writing this book, I was talking to a man who had been a naval officer, and to my horror, he told me that frigates carried a helicopter. Which would have completely screwed up my story! So I researched on the net and found a much smaller craft, which fitted the story better.

"What the book stemmed from in the first place," Letts explains, "is that a long time ago they brought out a book of short stories of *Doctor Who*, and I had asked the then-editor [Steve Cole] if he'd be interested in getting an idea from me, and he said 'yes'. So I worked out an idea – but having done a bit of work on it, life took over and I hadn't the time to do it, so I got in touch and said 'forget it'. But I'd so thoroughly enjoyed doing *Deadly Reunion* that I thought, why not have another go? It meant that I could dig out this idea and develop it. And I know the characters so well. I've not tried to write for anybody except the Pertwee Doctor, the Brig and Sarah Jane Smith, and I know them so well as characters that they almost write themselves, it's lovely. I must say that when I finished a book, on each occasion I'm a bit sad because I'm not in their company any longer, having thoroughly enjoyed being so!"

And is he never tempted to have a bash at any of the other Doctors? "I have thought that maybe, maybe if there's a next one I might have a go at Tom Baker or Patrick Troughton, but I doubt if I'd try any of the others. It's so much easier to write if you've got somebody's voice in your 'mental ear', and I knew them so well as people. I wouldn't say they're easy to write, but it's an enormous help..." ■



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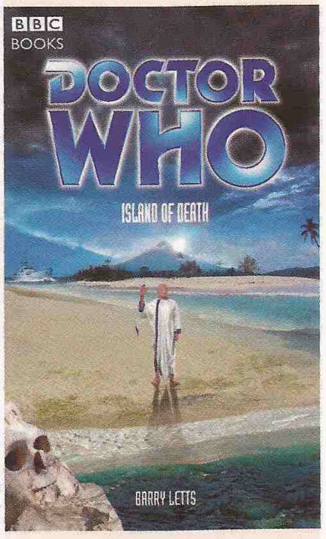

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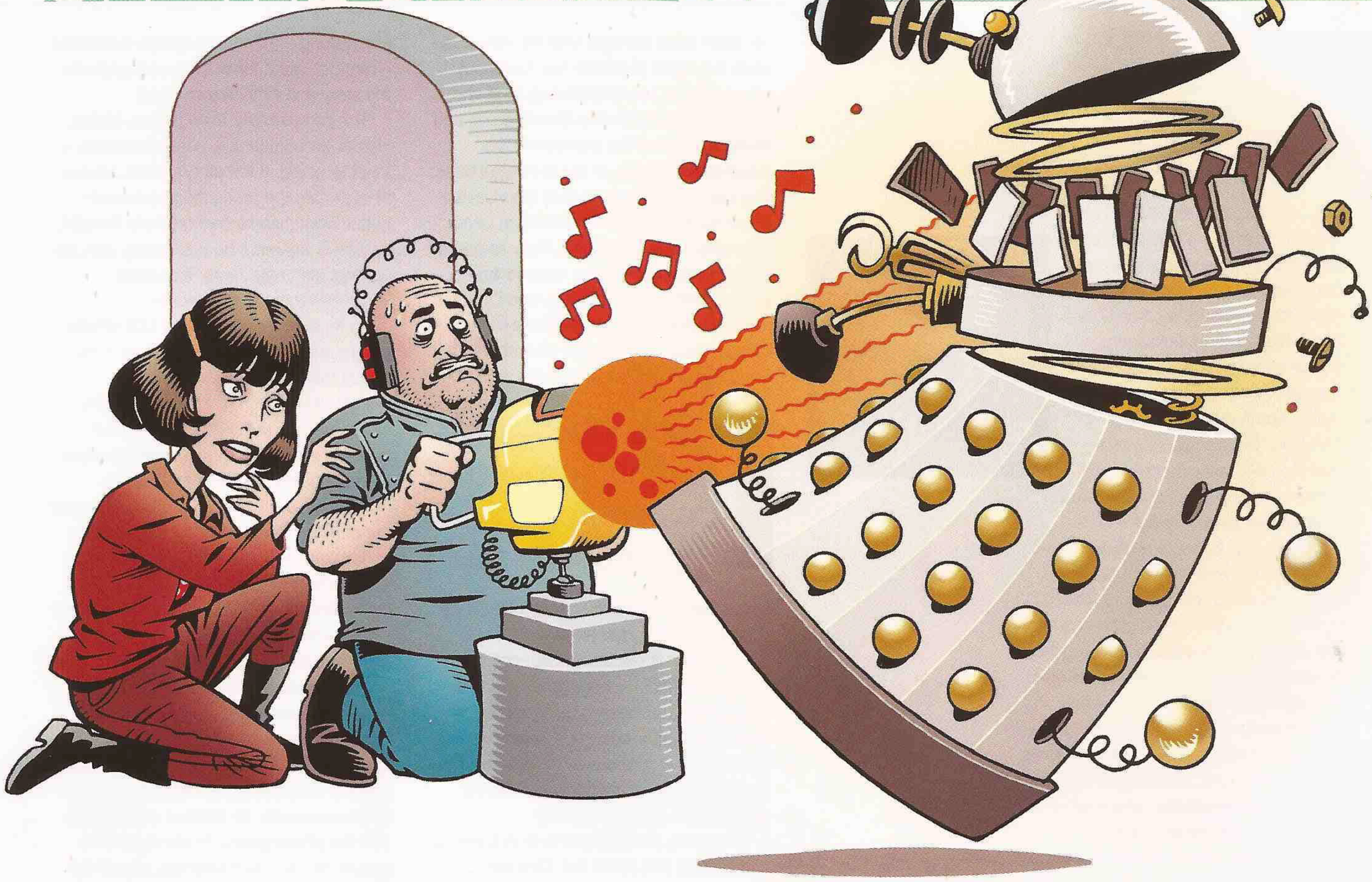


DOCTOR WHO

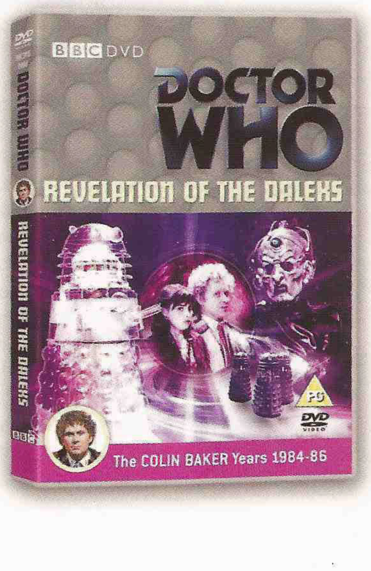
REVELATION OF THE DALEKS

DVD BBC DVD | **BY** Eric Saward
PRICE £19.99 | **OUT** Available now
WWW bbcshop.com

1985'S *REVELATION OF THE DALEKS* presents something of a return to form for the Daleks. Capitalising on the genetic horrors of 1975's *Genesis of the Daleks*, Eric Saward's macabre story of Dalek creator Davros building a new race of Daleks from cryogenically-frozen humans moves things on from the storylines of *Destiny of the Daleks* [1979] and *Resurrection of the Daleks* [1984], where Davros attempted to regain control over his creations. Here, we are introduced to two distinct Dalek factions – Davros' new white and gold army, and the original grey Daleks still loyal to the Dalek Supreme.

The Doctor arrives on Necros to pay his respects to a friend interned in the planet's cryogenic facility, Tranquil Repose. He and Peri are unaware that their visit is part of a trap set by Davros, out for revenge on the Doctor by turning him into a Dalek. Now apparently just a head in a jar, and calling himself 'The Great Healer', it becomes clear that Davros has turned the facility into a Dalek factory, converting some bodies and processing others into a synthetic food, a lucrative sideline for Necros, hushed-up to avoid what Davros calls "consumer resistance".

Saward's story starts quite slowly – for the Doctor at least. Landing far enough outside Tranquil Repose, most of his scenes in Part One consist of his and Peri's journey to the facility on foot. This can lead to the superficial criticism that the Doctor isn't involved as much as he might be. On the other hand, by its nature, the trap plot rather precludes him from knowing too much too early, and the Doctor and Peri share some nice scenes along the way. The compassion that the Doctor shows the mutant who attacks him, for example, makes amends for his flippant dispatch of Shockeye in *The Two Doctors*.



In the main, however, *Revelation*'s first episode concentrates on the individual storylines of hired assassin Orcini and bodysnatchers Natasha and Grigory. William Gaunt is excellent as Orcini, sent to kill Davros by the Wicked Queen-like Kara, an industrialist keen to take over Davros' share of the food market. Gaunt's charismatic and oddly dignified performance perfectly complements the more flamboyant theatrics of Eleanor Bron's Kara and Hugh Walters' Vogel.

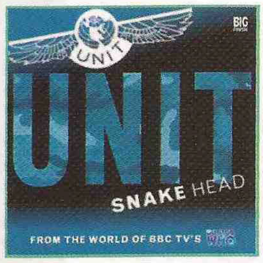
Natasha and Grigory, on the other hand, don't sustain our interest quite as much. They serve their purpose well at first, uncovering the gorier side of Tranquil Repose that none of the other characters get to see – Natasha's discovery of her father's still-living head encased inside a transparent Dalek provides the series with the most gruesome image it ever shoved in front of its teatime audience. But after this moment their storyline fizzles out a bit, the pair getting locked up and eventually killed in an attempt to destroy one of the Dalek incubation rooms.

Despite introducing a whole new race of Daleks, *Revelation* is low on Dalek action. Scenes of rival Daleks blasting away at ▶

Illustration
ROGER
LANGRIDGE

UNIT: SNAKE HEAD

AUDIO DRAMA Big Finish
BY Jonathan Clements
PRICE £10.99



FOLLOWING ON FROM *TIME HEALS*, [see *Off the Shelf* in **DWM** 357], this second *UNIT* release sees Colonels Chaudhry and Dalton investigating mysterious deaths at Southend-on-Sea, whilst a nearby archaeological dig run by the prickly Dr Hendrick has uncovered evidence of ancient human sacrifice. According to Chaudhry, this is a textbook case from the UNIT manual, and when a hunter searching for an invisible vampire turns up, her suspicions seem to be confirmed. Has Hendrick released something evil from the grave, which is feeding on immigrants around Southend?

This being a UNIT investigation, it's clear that Dalton's Scully-esque suggestion that an escaped leopard did it is less plausible than Chaudhry's idea of a malevolent, undead entity. Whereas *Time Heals* went out of its way to establish the characters at the expense of the plot, *Snake Head* goes for fast-paced adventure over characterisation. However, though the play seems to be promising chills, what it actually delivers is oddly muted. Even the potentially haunting scenes of vampire hunts across the dark, empty flats turn into something noisier and less frightening than they should have been.

The authors are keen to make these plays topical. After *Time Heals'* story of possible terrorist outrages, *Snake Head* revolves around the plight of immigrant cockle-pickers who were killed and eaten by something before the tide claimed their bodies. Topical, but also a bit naff. It's not that *Doctor Who* or its spin-offs shouldn't engage with the real world, but when they do so, it shouldn't be to simply tick the box. If it were actually saying something about the issue of immigration, and the horrific lack of regulation that leads to things like the tragic deaths of the Chinese cockle-pickers in Morecambe, it might feel less tasteless.

Where *Snake Head* succeeds is in the fast-moving storyline, and far closer to the speed of the new series of *Doctor Who* than other Big Finish audios. It also builds on the double act of Chaudhry and Dalton. In *Snake Head*, they quibble good-naturedly, like a married couple, in much the same way that the Third Doctor and Brigadier did during the 1970s. Indeed, they work so well together here that the absence of Nicholas Courtney and the rest of the classic UNIT line-up isn't noticed at all.

With references to the ever-present threat of the ISIS organisation, and with hanging plot points left unanswered, it's clear that this series is leading up to something...

MATT MICHAEL

▼ *They love each other really...*

◄ each other are kept until the very end, once the Dalek Supreme has found out where Davros has been hiding. First and foremost, *Revelation* is a Davros story, and easily the best of the character's four reappearances, free of the re-heated rants and bland megalomania that drag Davros down in *Destiny* and *Resurrection*. Given the vastly superior material, Terry Molloy is a much improved Davros second time around, hissing and snarling much more than he shouts – although this is more a characteristic of the decoy disembodied head version of Davros than the real thing – who, when he does eventually appear, can fall back into the old routine a bit.

> "Terry Molloy is a much-improved Davros from his first appearance..."

Revelation is not only more horrific than many other *Who* stories, it's also funnier and smuttier as well – often at the same time. The Doctor and Peri's scramble over the wall, for example, and Vogel's remark about his creative accounting, which is almost pure *Julian and Sandy*.

Of course, it's not just the story's writing and casting that stand out. Director Graeme Harper makes an even better job than he did on the previous year's *The Caves of Androzani*. Hampered in the Davison finalé by some unsuccessful visual elements – the Queen Bat and Magma Creature – Harper takes full advantage of the Daleks' more solid screen presence, gliding them through Tranquil Repose's smoke-filled catacombs to great effect. He also has some excellent set design to play with – the impressive 'lying in state chamber' and Davros' fabulously gothic inner sanctum.

Brilliantly written, superbly acted and directed with panache and inventiveness, this story oozes atmosphere and menace. Even though his presence is felt less than usual, *Revelation of the Daleks* is easily the Sixth Doctor's finest hour.

DVD EXTRAS

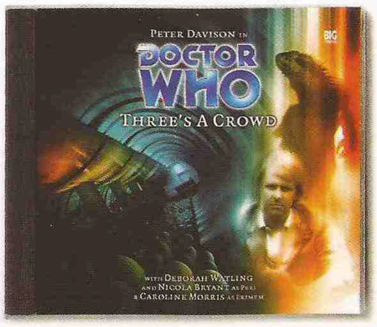
Revelation of the Daleks features some of the best DVD 'Extras' for a *Doctor Who* disc for quite a while. *Revelation Exhumed*, an excellent 45-minute documentary, talks to Saward, Harper and an impressive number of the story's guest cast – including Clive Swift, William Gaunt and Alexei Sayle – as well as offering an overview of the story's music, design and visual effects work. It's disappointing that there isn't anything from Colin Baker here, or anywhere else on the disc for that matter, especially given that this is the actor's favourite story from his era. Nevertheless, this is a thorough and entertaining – if straightforwardly presented – piece of work, full of deserved praise for the story and everyone involved.

The commentary, from Bryant, Molloy, Harper and Saward, is characterised by a lot of laughing at the story's jokes. Harper re-evaluates the production as a much better work than he had originally thought, and asks Saward if he was happy with the casting, with only Jenny Tomasin's Tasambeker receiving criticism.

As far as the optional new CGI effects go, it's arguable whether the story really needs them. Unlike previous CGI makeovers on the DVD releases of *The Dalek Invasion of Earth* and *The Ark in Space*, *Revelation* doesn't have the same sort of spaceship effects to play with – most of its CGI focuses on Dalek and laser gunfire. The Great Healer's destruction is an improvement, as is the electric charge emitted from Davros' third eye, and the detonation of Orcini's bomb is rather pretty – but on the whole, most of these new effects pass without much impact.

Other 'Extras' include *In Studio*, 15 minutes of raw studio footage with an optional commentary by Harper and Molloy, three deleted scenes (Tasambeker bullying Takis being the best), continuity announcements, an isolated music score and the photo gallery. Finally there's the story's new 5.1 surround mix, one of the richest examples so far, sounding especially impressive in the echoey 'lying in state chamber', the catacombs and the DJ's studio.

VANESSA BISHOP



DOCTOR WHO
THREE'S A CROWD

AUDIO DRAMA Big Finish | **BY** Colin Brake
PRICE £14.99 | **OUT** Available now
WWW bigfinish.com

WHEN THE TARDIS LANDS ON A SPACE station above the failing Earth Colony Phoenix, Peri and Erimem are surprised to find the place filled with alien eggs. Meanwhile, the colonists are getting the rare chance to teleport back home. At least, that's what they've been *told*...

There's a great premise in *Three's a Crowd*, one that lends itself especially well to audio. Having a group of people isolated behind closed doors, only able to communicate via speakers, whilst the Doctor races to save them could have resulted in an unusual adventure that made the sound-only format a virtue.

'Could have' says it all. Sadly, what we have instead is one of Big Finish's less inspiring pieces, a story that squanders its potential on a run-of-the-mill tale of devious aliens and easily duped human quislings. The colony's leader, Auntie, sits in a long tradition of *Doctor Who* characters who strike a deal with the monsters only to be tipped over the edge into scenery-chewing lunacy when they realise that they have been double-crossed. The Khellians, meanwhile, have nothing to distinguish them from half a dozen other reptilian alien races (and their modulated voices make them sound much the same as most Big Finish monsters), and are nowhere near as amusing or inventive as the Slitheen.

Like many writers of *Doctor Who* in the early 1980s, Colin Brake (the script editor of mid-1990s show *Bugs*) seems to have taken his lead from *Alien*, with spacecraft full of eggs, voracious hatchlings and endless dark and grimy corridors. This approach might have benefited this audio play – *if it were* claustrophobic, menacing and full of tension. It's a fair bet, though, that none of these words will ever be used to describe *Three's a Crowd*.

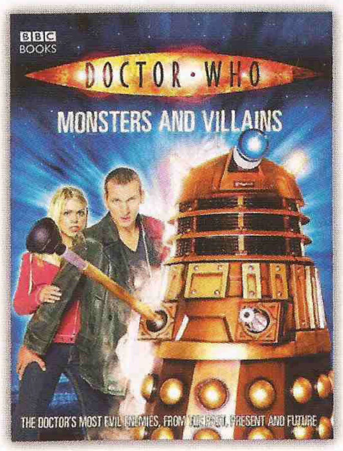
The comparison to Davison-period *Who* holds true for most aspects of this production, which would be unsurprising except that most of Big Finish's earlier plays have gone to pains to avoid the common traps of the eras in which they're set. At the outset of *Three's a Crowd*, Erimem is pondering whether to leave the TARDIS or not, and generally feeling sorry for herself, much like the Fifth Doctor's TV companions. Conversely, Peri is less whiny than usual given that she's been placed in the position of older sister to Erimem, whilst a weary-sounding Fifth Doctor has none of his usual energy, perhaps realising that he's seen this all before, many, many times.

Where *Three's a Crowd* feels most like 1980s *Doctor Who*, though, is in some of its declamatory, portentous dialogue. It's inconceivable that anyone in the new series, least of all the Ninth Doctor, would say anything like, "You have a witness to your wager, Erimem."

Limping down a well-trodden path to a bland and silly conclusion, this play fails to gather any momentum even after the monsters arrive. The revelations lack any sense of drama, and the whole production feels tired and desperately outdated. For all its flaws, *Bugs* was a guilty pleasure. *Three's a Crowd* isn't any pleasure at all.

MATT MICHAEL

▲ *Find out what the Moxx of Balhoon's favourite song is in Monsters and Villains...*



DOCTOR WHO
MONSTERS AND VILLAINS

BOOK BBC Books | **BY** Justin Richards (extra material from Russell T Davies) | **PRICE** £7.99 **OUT** Available now | **WWW** bbcshop.com

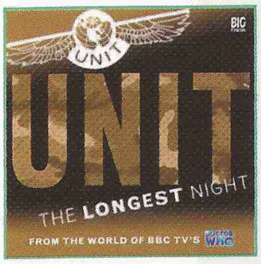
CLEARLY AIMED AT *DOCTOR WHO'S* newest audience, *Monsters and Villains* focuses on the monsters of the latest series with a handful of older monsters thrown in along the way. Following an introduction that dances over eight Doctors in two paragraphs, *Monsters and Villains* takes the form of a loose and selective 'A-Z', 'A' standing not for 'Aggedor' or 'Alpha Centauri' but 'Autons', and 'Z' for 'Zygons', not 'Zarbi'. On one hand this is a bit of a picture book. Each monster gets his own introductory page where arrows point out various features in their design. As is traditional with such anatomy pictures, these range from the factual to the just plain daft and desperate: 'Distinctive blue skin' informs one, pointing to the Moxx of Balhoon's left arm. New monsters are also understandably more lavishly illustrated than selected 'old timers' such as the Haemovores and Morbius, the Slitheen receiving a full 10 pages of material – space that can be justified by the surprise return of Margaret Slitheen in ▶

UNIT: THE LONGEST NIGHT

AUDIO DRAMA Big Finish
BY Jonathan Clements
PRICE £10.99

THE FIRST TWO *UNIT* AUDIOS WERE very mixed bags, attempting to be topical and modish, whilst telling unremarkable action-adventures. This means that *The Longest Night* is the range's last chance to flesh out the series' style and demonstrate greater sophistication before the final CD ties up all the ongoing plot points.

Sadly, especially given that he wrote the multi-layered *Master*, Joseph Lidster hasn't quite pulled this off. There's no doubt that *The Longest Night* is the best *UNIT* audio so far – it's fast-moving, engaging, and features some great sound design – but it plays out in a simplistic manner that's all the more incongruous given the subject matter. Taking 'Muslim extremism' and the attempts of certain right-wing groups to exploit public fears of terrorism as its starting point, *The Longest Night* sees Chaudhry, Dalton and Hoffman up against the insidious ISIS organisation, which has been committing terrorist atrocities to stir up racial tension and bring about a state of national emergency. Sadly, there's no attempt to really understand the complexity of the issues here. Villainous Major Kirby is just evil – an amalgamation of grotesque prejudices rolled into a moustache-twirling baddie – which conveniently negates the need to show that he's wrong.

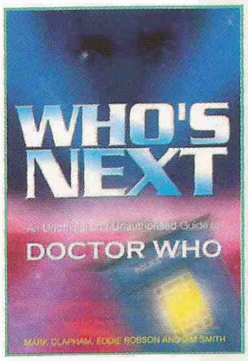


If you're going to do a play that tackles big issues, you really need to follow through. Slick as it is, *The Longest Night* doesn't say anything interesting about its subject matter. If you want a *Doctor Who* story set in Number Ten, stick to *Aliens of London*.

MATT MICHAEL

WHO'S NEXT

BOOK Virgin Books
BY Mark Clapham, Eddie Robson, Jim Smith
PRICE £7.99


WHO'S NEXT
An Unofficial and Unauthorised Guide to
DOCTOR WHO
MARK CLAPHAM, EDDIE ROBSON AND JIM SMITH

BILLED AS 'AN UNOFFICIAL AND Unauthorised Guide to *Doctor Who*', this Virgin book of trivia and opinions is clearly meant to be the new *Discontinuity Guide*, a well-worn handbook to be kept close by for that time when you just can't remember what the Master was actually planning to do in *Logopolis*. But in 1995 the *Discontinuity Guide* was more or less the first book of its type on the market. Ten years later, *Who's Next* has to sit next to *Dimensions in Time & Space*, *About Time*, *The Television Companion et al.* ▶

◀ *Who's Next* is clearly aimed at new fans – with an introduction explaining the 'format' of 'old' *Doctor Who*, and an epilogue that gives an overview of the new series. Sadly, it's quite clear that the authors hadn't actually *seen* it, and so are reduced to sweeping generalisations about what it might be like.

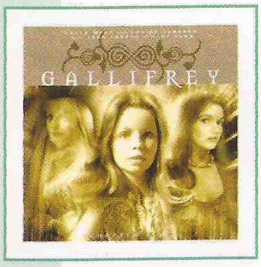
Some of the opinions seem to be written more to provoke controversy than to provide a realistic commentary. To call 1964 plodder *The Sensorites* 'a neglected gem', without providing any material to substantiate this unusual viewpoint is baffling. The trivia – including details of monsters, planets and availability on video or DVD – are less contentious and more useful.

Lacking the in-depth analysis of *About Time*, *Who's Next* is nonetheless a handy reference guide for new starts. But just remember that no two *Doctor Who* fans agree what stories are actually any good...

MATT MICHAEL

GALLIFREY: LIES

AUDIO DRAMA Big Finish
BY Gary Russell
PRICE £10.99



BEGINNING WITH AN ARROGANT young Romanadvoratrelundar complaining about her exams at the academy, before launching straight into a conversation between two Time Lords that's incomprehensible to anyone who didn't listen to the previous four plays, this second series of *Gallifrey* offsets the dreary planet with an outlandish script and characters.

Gary Russell perfectly captures the style of the Gallifrey-bound *Doctor Who* episodes through a mix of absurd, cod-classical dialogue and an obsession with the past, and the minutiae of Gallifreyan culture. The play batters the listener into submission with bewildering efficiency as the Arcalian Castellan declaims the history of the "Oubliette of Eternity and the subsequent furore around its use to dissipate criminals out of all times past, present and future." From the opening scenes, the script is jaw-dropping. And with the presence of Lynda Bellingham's snooty Inquisitor, both Romanas, two prissy K9s and Leela, there's enough high camp to fuel a whole series of *Bad Girls*. 'Arch' doesn't even begin to describe it.

It's unlikely that you'll listen to this if you are not a hardcore fan, or had passed on the first series, but it goes without saying that you shouldn't even attempt it without a detailed knowledge both of *Doctor Who* and the previous *Gallifrey* plays. Given that it's based around a boring continuity-obsessed planet, *Lies* is surprisingly entertaining – although only because everybody takes it in such a spirit of fun.

MATT MICHAEL

◀ *Boom Town*, even though the book's mid-series publishing date and the series' wish to keep as much secret as possible prevents it from being referred to directly.

However, once the book gets down to the business of charting the stories of repeat offenders such as the Daleks, Cybermen and Ice Warriors, the amount of information it offers isn't at all bad, with each story highlighting further points of interest – *The Dalek Invasion of Earth* has the Robomen and the Slyther, for example. Other areas of the book turn towards the programme's production side. In the main this concentrates on the monsters and effects created for the 2005 series. The section on *Dalek* talks briefly to writer Rob Shearman and shows one of the chunkier, new-style Daleks under construction. Filed under 'P' for 'Platform One: The Visitors', *The End of the World* presents aliens Cassandra, The Face of Boe and the Moxx of Balhoon alongside their original concept sketches, while 'Making up Cassandra' and short pieces on the robotic spiders and the impressive Platform One itself look at the episode's CGI work.

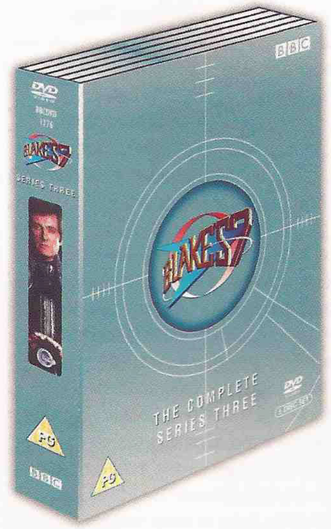
Aliens of London and *World War Three* cover similar ground, looking at concept sketches of the Slitheen's spaceship and its crash into Big Ben. 'The Slitheen Take Shape' has pictures of their costumes being modelled in latex and 'Computing Aliens' looks at their slicker and more agile computer-animated counterparts.

On the whole, though, these features aren't as detailed as the similar ones printed in the *Radio Times*; neither are they presented as well as they could be, with good visual material, like the destruction of Big Ben and the Slitheen's space-suited pig, being printed rather small and blurred.

The best new material is the fictional history for each creature, written especially for the book by executive producer Russell T Davies. Translated from such unlikely sources as *Jane's Book of Planets* and for Cassandra, the unfinished biography *Lives of the Rich and Thin*, these can initially appear as nothing more than humorous space-fillers, full of jokes and Davies' taste for deliberately unpronounceable names. Their relevance, however, changes depending on when you read them. Now the series is over, they don't appear quite as flippant as they did – especially in the case of the Slitheen piece.

Overall, then, *Monsters and Villains* is a fun and fairly well-illustrated book, with the sections that deal with the original series having something of the appearance of 1973's *Radio Times Special*. The new material looks as if it's been stretched just a little bit too far, so it's particularly odd that *The Unquiet Dead*'s Gelth have been left out altogether. Long-term fans might find it repetitive and a bit insubstantial. New ones will probably guard it with their life.

VANESSA BISHOP



BLAKE'S 7

THE COMPLETE SERIES THREE

DVD SET BBC DVD | **BY** Terry Nation, Chris Boucher, Tanith Lee *et al* | **PRICE** £49.99
OUT Available now | **WWW** bbcshop.com

AS TERRY WOGAN WAS VERY FOND OF pointing out back in 1980, the third series of *Blake's 7* doesn't have Blake in it, and there aren't seven of them. The second half of this four-season interplanetary opera heads in a very different direction to the first half, and in many ways is all the better for it.

With Blake having disappeared and the Federation all but destroyed, the crew of the Liberator are terrorists no longer. Avon is now the leader, and together with Cally and Vila, has now been joined by Tarrant (Steven Pacey) – a pretty-boy mercenary with a shady past – and Dayna (Josette Simon) – a ruthless young woman whose hobby is designing increasingly unlikely weapons (and she seems to store them in the same place as Captain Jack).

The crew are now more space pirates at a loose end than anything else, with Jacqueline Pearce's exquisite Servalan – president of a ruined empire – out to get them only because she wants their ship. Dayna and Tarrant are introduced very quickly, and the series desperately needs another episode to outline the new set-up. As it stands, it's hard to understand why the crew stays together in such a changed, Blake-less, Federation-less universe.

The first two episodes, *Aftermath* and *Powerplay*, are especially good, showing the crew spread out in space following the war. Right from the start, the characters become more solid and – hooray! – more sexual. This is the most soapy, snogs 'n' shags season of *Blake's 7*, with every crew member getting it on at least once. The relationship between Avon and Servalan is fascinating; Paul Darrow and Jacqueline

▲ *Blake isn't in it, and there aren't actually seven of them. So that would be 'Avon's 5' then?*

Pearce are pure magic together, and their love scenes manage to be sincere, kinky, sadomasochistic, camp and tragic all at the same time. In this series there's a story arc based not on hidden clues or political chicanery but on characters and relationships. Servalan wants children; Cally fancies Avon; Vila is much cleverer than he pretends to be. It's all in here.

Particular highlights include the episodes written by *Doctor Who* stalwart and *Blake's 7* script editor Chris Boucher. *City at the Edge of the World* has Vila prove his mettle professionally and sexually, and Michael Keating gets to round out the character against leather-clad space pirate Colin Baker, whose stratospheric performance of an immaculately witty script is a sheer delight. *Rumours of Death* is altogether darker, with Avon returning to Earth to hunt the torturer who killed his lover Anna Grant. And *Deathwatch* sees Steven Pacey double up as Tarrant's brother in a beautifully poignant story about Reality TV.

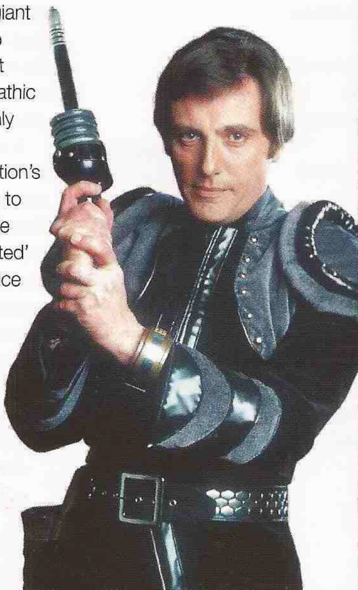
Even better is *Sarcophagus* by the series' only female writer, Tanith Lee. Lee uses a very simple ghost story involving nobody but the regular cast to play an unforgettable character study that moves the series effortlessly from pulp SF into fantasy. Decades before *Buffy* or Russell T Davies' *Doctor Who*, *Sarcophagus* is years ahead of its time. Director Fiona Cumming does a great job with it too, miles ahead of her ho-hum *Whos*.

Even the duffer episodes aren't too bad; *The Harvest of Kairos* is a hilariously backfiring bit of sexist rot (basically, Servalan gets groped by a nudist brickie and likes it), and *Moloch* has comedy value with Vila and Servalan (two characters that should never have met) teaming up, and a monster so ineffective the cast were banned from the studio until they stopped laughing at it. *Ultraworld* concerns a giant brain that orders Tarrant and Dayna to have it off. And we finally get to visit Cally's much-vaunted misty girly telepathic home planet in *Children of Auron* – only to discover it's an airport.

The series concludes with Terry Nation's awesome *Terminal*, originally intended to be the final episode. Servalan plays the ace up her sleeve, forcing 'black-hearted' Avon to realise he's actually a pretty nice guy – with dire consequences for the crew and the Liberator.

Some say *Blake's 7* should have ended at this point. I disagree, but then again, Series Three was always going to be hard to beat.

GARETH ROBERTS



▼ *"How'd you like me to let some fresh air into that rancid brain of yours?" Ooh, we love it when Avon talks tough.*

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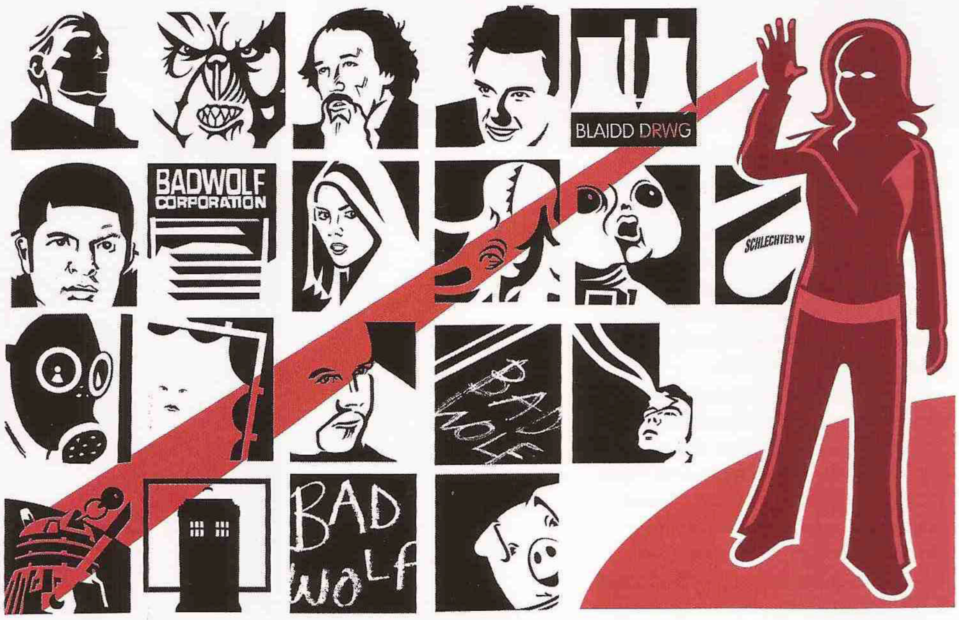
PRODUCTION NOTES

EXECUTIVE PRODUCER **RUSSELL T DAVIES** TAKES US BEHIND THE SCENES...

IT'S THE WOLF!



THIS IS THE STORY OF BAD WOLF, and how it came to be.

Right from the start, I wanted *Doctor Who* to have a genuine simplicity. Saturday night, new story, sit down, stop talking, I thank you. And I've seen too many sci-fi story arcs disappear up their own back-reference, forcing the audience into the groves of the cult, far away from the glittering lights of primetime. Brrr, those groves are cold! Beware the groves! And yet, and yet, and yet, I used to wonder, on my own, late at night, and yet... Couldn't there be *something* for the faithful viewer? Some reward, to thank them for staying all 13 weeks?

Then I wrote *Aliens of London*, and in a casual moment, had the TARDIS graffiti'd. It seemed quite funny, and in keeping with the whole down-to-Earth feel. I think in the first draft, I wrote 'Bad Dog'. Then I fiddled, and for no good reason, changed it to 'Wolf'. Nice word, wolf. The words began to brew. I'd find myself wondering about them, past midnight, when the phone's stopped ringing and it's just me, typing away in the silence. What if? What if those words keep cropping up? What if Bad Wolf occurred somewhere else in time and space? No! *Everywhere* else! And with that comes the instant condition that the kid, the graffiti artist, couldn't have known the significance of what he was writing. Which made the words somehow subconscious. Bleeding through. Like a message from afar.

Ideas connect. I'd always known that Rose would be transformed by the Time Vortex at the end of the series (and look, back in **DWM** 337, I'm referring to it, in December 2003, promising a scene in which 'the Doctor's trapped and the countdown's ticking and he turns round and sees... oh blimey.' That was the Goddess Rose, all the way back then. Only in **DWM**!). I reckoned that this creature would be a massive space-time event, leaving an imprint on the universe, writing itself across reality, casting omens and portents before it. Like the name of Allah written in a pomegranate; the Virgin Mary stained in a net curtain. Faces in clouds, in rocks, in wood.

All of which sounds a bit mystical, and a bit daft, so here's the odd thing. I told no one. Not a soul on the production team. I reckoned if I got to Episode 13 and it didn't work, I could just go back and cut it. I quietly added Badwolf TV in *The Long Game*, and at the same time, extended Gwyneth's terror in *The Unquiet Dead* so that she sees a vision of 'the big, bad wolf.' Of course, that got noticed. Julie Gardner said, 'Where this Bad Wolf stuff going? Are you going to pay that off in Series Two?' I said maybe, and ran away. All right, skipped.

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And then the words started Bad Wolfing themselves. On September 17 2004, an e-mail from Paul Cornell said, 'I don't know what it's about, but do you want some Bad Wolf graffiti in the 1987 scenes?' Yes please! But then I forgot to tell Joe Ahearne that they had any significance, so they're only glimpsed – which somehow makes them better! I added Van Statten's call sign, Bad Wolf One, rather unsubtly to *Dalek*. I meant to ask Steven Moffat to put in a reference, then plain forgot – that's how casual this whole thing was. But then the design department, getting in on the joke, without knowing what it meant, stencilled 'Schlechter Wolf' on Captain Jack's bomb. Then, horrors, I forgot to ask James Hawes, to include a close-up of the words, so they became obscured by John Barrowman's leg. (There are worse fates.) But like magic, like a charm, like a true piece of Bad Wolf bleedthrough, it turned out that our stills photographer had been on set that day. So that particular Bad Wolf existed as a photograph, printed all over the place. Couldn't have planned it better – but it was all an accident!

Look at these excuses, though: I forgot to tell Joe, forgot to ask Steven, forgot to tell James. *Forgot?!* Truth is, I felt daft, and exposed, explaining something so ephemeral. I chickened out. And that, by chance, made the references smaller, stranger, genuinely accidental.

The final insert came in the dubbing script for *The End of the World*, written in February of this year. 'The Bad Wolf scenario' was dropped into the Moxx of Balhoon's speech, and there we had it. Whatever it is; whatever you might call it. An arc? Hardly. A theme? Not really. An in-joke? I hope not. A link, I suppose, a link between the adventures, a simple link. Not planned, just sailing on instinct, bleeding through, like the Bad Wolf itself.

Even then, I thought it might go unnoticed – that's why there's a big gear change in the last three episodes, a big LOOK! shouted out. I couldn't have known that the programme was going to succeed; that millions would watch, and listen, and remember. By the end, there were articles about Bad Wolf in the *Times* and *Telegraph*, and Bad Wolf Pass Notes in the *Guardian*. Just to add to the mystery, no one knew the answer, and again, that was by chance – we'd withheld scripts and tapes for the last episode, not because of Bad Wolf but because of the regeneration. So no one had seen the Bad Wolf revealed. Like I said, you couldn't have planned it. No one did!

It was one of those strange, little, lucky, fleeting telly things. The success of which could never be repeated. But it did prove that viewers like some sort of link, to lead them through a series. Nothing too complicated! So there's another little something in the 2006 series. Not such a mystery, but a word for which the production team has plans. And we've been planning ahead – it's already been said on screen. And it's an anagram. And that's my cliffhanger!

Eeeeeeooooooowwwwwww... ■

Illustration BEN MORRIS

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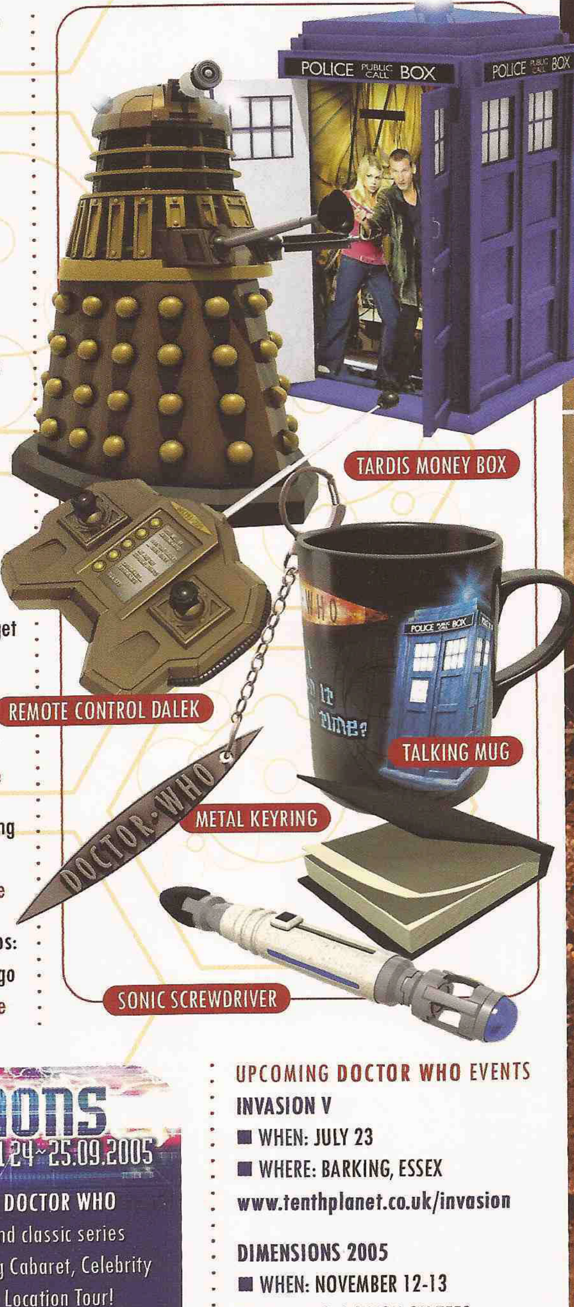

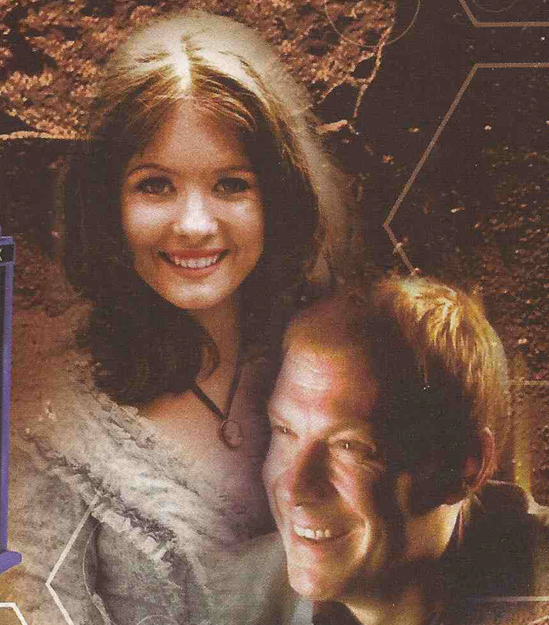

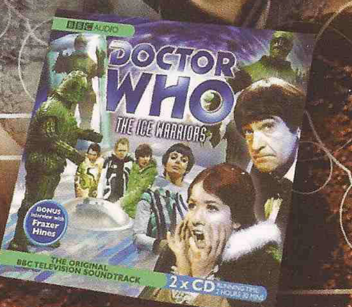
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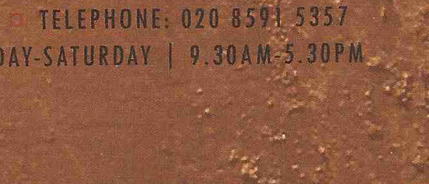

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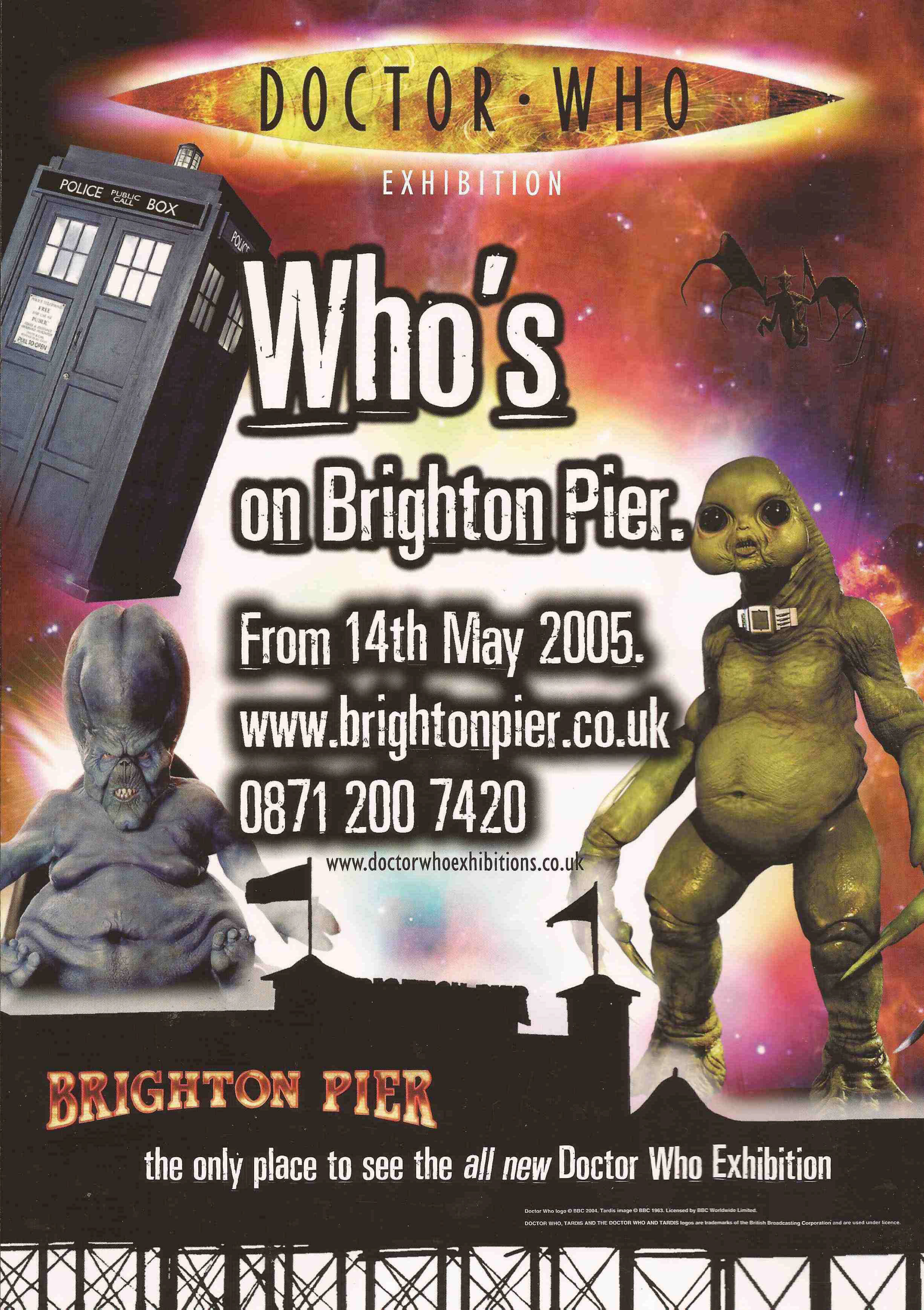

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